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LOWELL MASON (1792–1872)
Father of School Music

What We Hear in Music

A Laboratory Course of Study

in

Music History and Appreciation

for

Four Years of High School, Academy, College, Music Club or Home Study

I. The Principles of Music
II. The History of Music
III. The Orchestra: The Development of Instrumental Music
IV. The Opera and Oratorio

By

Oberndorfer, **Anne Shaw Faulkner**

Each Course is divided into thirty lessons with illustrations for each lesson, to be given with the Victor Talking Machine

Educational Department
Victor Talking Machine Company
Camden, New Jersey

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VICTOR TALKING MACHINE COMPANY
Camden, New Jersey, U. S. A.

Second Edition.

Foreword

IN this Course of Study for High Schools, it has been the earnest desire of the author and the publishers to contribute a well-organized plan for the study of music in a broadly cultural style, looking toward giving a working knowledge of the literature of music, rather than a theoretical study of the form and grammar of the subject.

The study of high school music must be arranged to attract, hold and EDUCATE every boy and girl, regardless of whether they can sing or not, and should furnish opportunity, material and instruction that will enable them to become, not professional musicians, but music lovers and appreciative, intelligent listeners, knowing the world's music just as they know the history, prose, poetry and art.

Music, when properly taught, stands for as much mental development and general culture as any other subject in the curriculum, and should receive the same credits toward graduation from the local school, and as entrance requirements in the Colleges and Universities.

To-day the trend of music study is strongly toward appreciation, rather than theory. It is impossible, however, to study appreciation or interpretation without REAL MUSIC to interpret and appreciate.

Heretofore, the ideals of high school pupils in music have been virtually limited to the music they, themselves, could produce, thus restricting their observation to a very narrow field.

Now the Victor and Victor-Victrola, with the wonderful list of Victor Records, which is regularly augmented each month, makes it possible to present the whole subject in a vital form, as it brings within the hearing of every pupil the real music to be studied and analyzed in consecutive lessons, starting at a given point, progressing systematically, and arriving at a legitimate conclusion.

Foreword

This Course is not intended to take the place of the regular chorus work, nor to minimize nor displace the necessary study in sight reading, intervals, chromatics, music forms, etc., but to be superimposed upon the broad basis of such foundational work.

Following each lesson a list of choruses is suggested for class work. It is hoped that these lessons may furnish the means to produce a Nation-wide uplift in the love and understanding of good MUSIC.

FRANCES ELLIOTT CLARK.

What We Hear in Music

Preface

When listening to music we find that there are four fundamental ideas which music can express. These ideas are:

1. National feeling.
2. Formal construction.
3. Poetic thought.
4. Program Music. (Narration of a story.)

Our entire musical literature really rests on the foundation of "National Feeling" which, when manifested during the period of the early folk dance, developed into those definite instrumental forms used at the time of Bach. During the same period the simple folk song shows in its development, a marked tendency toward that school of music, which, although following formal construction, gives us also a wonderfully clear and beautiful idea of the purity of tone.

These two forms reach their perfection with the great composer Beethoven, who has been designated as the "culmination of the Classical School and the beginning of the Romantic School." After Beethoven's day there is apparent, a decided tendency toward the expression of pure beauty of tone, and a marked use of the idea, that all music shall tell a definite story or express a poetic idea. When the composers of the "Classical Period" had written "Program Music" their one idea, was to have their story conform absolutely to the formal patterns of the period, but with the rise of the Romantic School, melodic expression was to be no longer subservient to formal outline. Yet as Robert Schumann so wisely advised, "He who would create in free form must first have mastered the old form existent for all time." It is interesting to note that it was largely through the influence of Bach, many of whose manuscripts were now heard for the first time, that the composers of this period were enabled to keep "Program Music" within the bounds of music's true realm.

Yet ever, during the development of form, or poetic content, and of program music, the influence of the folk, has been apparent, and this strong national feeling has given rise in the modern epoch to the development of the great schools of Russia, Scandinavia and Bohemia, which to-day rank with the Italian, French and German schools.

Our most important and necessary study of how to understand music, really begins with a definite knowledge of these four fundamental principles. We shall spend our first year of study in learning to recognize these elements as they may be expressed by the human voice or various instruments. We shall carefully consider the national feeling as expressed in the simple folk dance and song of the various countries, and learn to discriminate between the racial peculiarities, which are reflected in the art and music of the people of all lands.

For our second year's study, we consider the historical development of music from ancient times to our own day.

In the third year's work, we take up the closer relationship of instrumental music to the fundamental ideas manifested in Courses I and II. We study carefully the individual tones of the instruments of the orchestra, and trace the development of the larger forms of instrumental music.

The fourth year is devoted to a study of the development of the opera and oratorio in relation to the development of musical literature.

Hints for Teachers

These courses have been outlined for general use in the High Schools, Colleges and Schools of Music; but will be found equally attractive and valuable for the Music Club and home study. The illustrations with the Victor or Victrola have been selected from the best-known and greatest musical works.

It is the hope of the author that the use of the Victor may bring to our boys and girls in the American schools an increased enjoyment and an appropriate understanding of the true beauty of music, which can only be found by an intimate acquaintance with the greatest compositions in musical literature. One writer well expressed this thought when he said, "Familiarity with good music breeds ever increasing admiration," and Theodore Thomas truly remarked, "Popular music is, after all, only familiar music."

OA FORLI

ANGEL WITH LUTE

FRA ANGELICA

ANGEL WITH TAMBOURINE

In arranging these courses for educational work, the idea has been to present a logical and definite history of the development of music's growth, and also to develop in each individual student a sane musical appreciation of the greatest in the art.

In the presentation of these courses it is necessary to remember that the fundamental power of music is to give pleasure and enjoyment. Over-technical analysis may reduce a poem, a work of literature, a painting, or a musical composition, to such a mass of detail (little of which is comprehended or understood), that the beauty of the work as a whole, is hopelessly lost. It is equally important to remember that music is an art which no longer need be approached with sentiment and tears, but must be considered as an important factor in the history of the world's civilization.

Hints for Teachers

Remembering Lord Lytton's epigram, "The Nine Muses are one family," let us try to correlate our study of music with the study of history, and the development of civilization, as it is expressed in the other arts.

REGARDING MATERIAL

The Victor records chosen for each lesson are especially adapted to illustrate certain definite points, which are suggested in the context of that particular lesson. Do not try to present to pupils *all* the points of each individual composition at one hearing. Many of the selections have been chosen with the distinct purpose, that they may be later used to illustrate other points. Where the same record is used in this manner, a review is advisable. There is such a wealth of material in the Victor catalogues that where a choice of selection is possible, alternate records at lower cost have been suggested.

It is also suggested that many of the best-known records will be found in the homes of pupils, and may, no doubt, be procured for a particular lesson.

METHOD OF PRESENTATION

Always write lesson theme, also title and composer, on the blackboard. Pupils should be provided with note books in which outlines of these lessons should be kept, and these books should be frequently examined and marked. Relate each lesson presented with a short review of the lesson which preceded it, in order that pupils may have a clear conception of the inter-relation of ideas and events. Follow the hints and questions as far as possible, but as each class has its own individuality, and these outlines will in some cases seem arbitrary, they may frequently need to be adapted to the individual needs of the personnel of the class. Do not forget that there are many pupils in your classes who are having their first taste of real music, and do not overcrowd them too much. Remember also there are students who are receiving private instruction in music, and who should be able to appreciate this work more easily than those who have no music in their home. By giving simple facts and analyses, the interest of the first group is aroused, while the definite study of even a familiar record gives to the second group a new viewpoint.

Always play the record used for illustration entirely through first, then play in fragments with analyses and discussion as desired; lastly, play again entire, having in mind all points brought out by the lesson.

Hints for Teachers

ANALYSIS

Teachers will find at the back of this book a short analysis of every composition mentioned for illustration. The numbers on each program should be described by the teacher to the class, the analysis read and notes taken of the salient points.

BIBLIOGRAPHY

Teachers should read as many books on music as possible to enhance the meaning of these necessarily brief lessons. For that purpose a short bibliography is provided, and books marked with "**" are especially recommended for practical use in school libraries.

The Principles of Music

COURSE I

Preface

It is the object of our first year's course to learn to distinguish between the four fundamental ideas of music, and the differences in their expression.

1 Nationality, as expressed in folk song, folk dance, or the characteristic music of each country.

2. Formal construction, as developed from the folk song and dance.

3. Poetic thought, a conception of beauty or spirituality, as expressed in song and instrumental music.

4. Program music, a tone picture, of a story, an action, natural phenomena, imitative description or individuality.

We will find it necessary to train our ears, so that we can distinguish the difference between the different voices and instruments, and to carefully consider the medium as used to express these fundamental ideas.

As the later development of all music rests on the parent stock, Nationality, we shall, therefore, consider in detail the folk music of all lands and times.

Our course is divided into thirty lessons, as follows:

I. The Difference between the Fundamental Principles in Instrumental Music.
II. The Difference between the Fundamental Principles in Vocal Music.
III. The Combinations of These Principles.
IV. The Tone Quality of Women's Voices.
V. The Tone Quality of Men's Voices.
VI. The Combinations of Women's Voices.
VII. The Combinations of Men's Voices.
VIII. The Combinations of Women's and Men's Voices—I
IX. The Combinations of Women's and Men's Voices—II
X. The Difference in Instrumental Combinations.
XI. Imitation in Music.
XII. The Classification of Fundamental Principles.
XIII. The Principles of National Music.

XIV. The Characteristic Differences in the Music of Nations—I.
XV. The Characteristic Differences in the Music of Nations—II.
XVI. Italy.
XVII. Spain.
XVIII. France.
XIX. Germany.
XX. Bohemia.
XXI. Hungary.
XXII. Russia.
XXIII. Poland.
XXIV. Norway.
XXV. Sweden.
XXVI. Ireland.
XXVII. Wales.
XXVIII. Scotland.
XXIX. England.
XXX. America.

COURSE I

Lesson I

The Difference Between the Fundamental Principles in Instrumental Music

It is universally recognized that music is a language, but we often do not interpret its meaning correctly. The object of this course is to learn to listen to music, and to clearly understand the message of the composer, as to form, content and beauty of expression.

There are four fundamental ideas which music can express; these principles are:

1. Nationality.
2. Definite formal construction.
3. Poetic thought.
4. Story telling or tone painting.

While all good music follows a definite form or pattern, we find that often the formal construction of a composition is entirely overshadowed by the other elements of expression. For example, a composition in perfect dance form impresses us directly as belonging to the second class; let the same form be used, but couple it with the rhythm of a Bohemian or Russian dance, and it impresses us as an example of Nationality more than as a purely formal pattern. Again, let a composition in perfect song form reflect the poetic thought, and

it makes its most direct appeal as an example of the third principle; while we are apt to entirely forget the formal pattern, when listening to music, which tells us a definite story, or paints for us a picture in tone.

ILLUSTRATIONS

64076 Maud Powell — **The Bee (Schubert) (Program Music)**; **The Minute Waltz (Chopin) (Form)**

60051 Victor Herbert's Orchestra — **Melody in F (Rubinstein) (Poetic Thought)**

31424 Sousa's Band — **March Rakoczy (Berlioz) (Nationality)**

HINTS FOR STUDY

Write the titles of illustrations on the blackboard, giving the name of the composer and the artist or organization playing. Then ask the class to express their ideas as to which principle each composition represents. Designate this on the board. Play your records but do *not* follow the order on the board. Ask the class to write on a slip of paper the program as you played it, and which principle they now think is illustrated by each composition. These slips may be corrected by the exchange of papers, and if there is a division of opinion the record should be replayed. Corrected slips should be copied in note books before the next week's lesson.

QUESTIONS

(Verbal or written)

Which composition was played first? What principle did it illustrate? Second? Its principle? Third? etc. Which two numbers were on one record? By what instrument were they played? Which number was played by the orchestra? Which by a band? (When these questions are answered verbally, answers may be written on the board and students will then have a correct outline to copy in note books.)

CHORUSES

Scots Wha' Hae'—Old Scotch (Burns). (Air, "Hey Tuttie Taitie.")

Now the Day is Over (Barnby).

The Principles of Music

Lesson II

The Difference Between the Fundamental Principles in Vocal Music

In Lesson I we discussed the four principles of musical expression, and we found all development of musical literature rests on these elements. We shall now consider them more definitely. The compositions which we studied last week were for the violin, the orchestra and the brass band, so that it was clearly proven that our four principles can be expressed by instrumental music. To-day our records are for the voice. Let us see if it is possible to reflect in vocal music these same ideas.

ILLUSTRATIONS

64188	**Witches' Ride, "Hänsel and Gretel" (Humperdinck)**	**Albert Reiss**
70011	**The Swallows—Vocal Waltz (Dell' Acqua)**	**Lucy Marsh**
64189	**Good-Bye, Sweet Day (Thaxter-Vannah)**	**Janet Spencer**
64160	**La Mandolinata (Italian)**	**Emilio de Gogorza**

HINTS FOR STUDY

Tell the class the brief story of "Hänsel and Gretel" and what this aria typifies.

A part of the illustrations have been chosen in other languages than English for the special reason that the class should feel that it is the music which actually represents these principles, although the poem and its setting should be identical in thought.

QUESTIONS

(Verbal)

Which composition is sung by soprano? Contralto? Tenor? Baritone? Which tells a story? Is it easier to tell stories in music, with words or without? Which depicts poetic beauty? Which is national expression? Which has form? Which has three of these qualities in combination? Which has an element of humor? Which have imitative effects in the instrumental accompaniment? If so, what?

CHORUSES

Believe Me, if All Those Endearing Young Charms (Moore). (Irish Air—"My Lodging is on the Cold Ground.")

The Old Oaken Bucket (Woodworth). Air—Araby's Daughter.

Lesson III

The Combination of These Principles

In Lesson II we found it was possible for the human voice to express the fundamental ideas of music, and that we must learn to listen for these elements, whether we are hearing instrumental or vocal music. We also discovered that it is possible for more than one of these elements to be heard in one composition. For our lesson to-day we shall try to distinguish simple combinations of principles.

ILLUSTRATIONS

35159	**Spinning Song** (Mendelssohn)	**Renard Trio** (Piano, Violin and 'Cello)
	Swedish Wedding March (Södermann)	**Pryor's Band**

The first combines three elements: Program Music in song form, also showing poetic feeling. The second combines two elements: nationality, in the form of the march.

HINTS FOR STUDY

As our principal thought of this lesson is the combination of our fundamental ideas, write the numbers on the blackboard and as class designates what each represents, indicate it on the board. After the records have been played there may be a short discussion in which the following questions may be of service. Then corrections should be made on the board and all copied in note books.

QUESTIONS

What composition tells us a story? Which has a title? Does a title or name really indicate that the composition is program music? Which of these compositions shows nationality? Which has form? Which shows poetic feeling? What elements are combined in the first number? In the second? What instruments do you hear in the first and second?

CHORUSES

Lullaby (Brahms).
My Old Kentucky Home (Foster).

Lesson IV

The Tone Quality of Women's Voices

We are now able to discriminate between the fundamental principles of music, both in the instrumental and vocal forms, and we have discovered that all music presents to us a definite thought or idea, whatever medium is used for its presentation. We must next learn to distinguish the tone quality of the voices, and instruments, which present our music to us, and to-day we shall have three great prima donnas (women singers) who have been chosen as the best representatives of the soprano, mezzo-soprano and contralto voices.

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ILLUSTRATIONS

88019 Voce di Primavera (Strauss)
Mme. Sembrich
(Soprano)

88085 Habanera from "Carmen" (Bizet)
Mme. Calvé
(Mezzo-Soprano)

88191 Air—"But the Lord is Mindful of His Own" (Mendelssohn)
Mme. Schumann-Heink
(Contralto)

HINTS FOR STUDY

In choosing the illustrations for Lesson IV, it has been the idea to use records which may later be employed as illustrations of opera and oratorios. Do not ATTEMPT to have class know ALL the points of greatness of these numbers at one hearing. Teachers should carefully study the analysis but not give too much to the class. Let them listen first for the difference in tone quality of the voices, second for the principles they have learned to recognize. Write program on

the board and ask class to write on papers which sang first, and which voice sang each composition.

QUESTIONS

Which record was sung first? Second? Third? Which voice is highest, soprano or mezzo-soprano? Which is the clearest? Which is the deepest woman's voice? Which of these numbers represents pure tone with poetic feeling? Which has national feeling? Which has marked form? Which is descriptive? In what form is the first? The second? The third? Does the instrumental accompaniment aid in the expression of the poetic thought? Program music? National feeling? If so, how?

CHORUSES

Home, Sweet Home (Payne-Bishop).
Ben Bolt (Thomas Dunn English).
Welcome, Sweet Springtime (Rubinstein's Melody in F).

Lesson V

The Tone Quality of Men's Voices

We can recognize the three tone qualities of women's voices. Now we shall listen to three records for the voices of men—tenor, baritone and bass.

ILLUSTRATIONS

74109 Come Into the Garden, Maud (Tennyson-Balfe) (Tenor) Evan Williams
92065 Toreador Song—"Carmen" (Bizet) (Baritone) Titta Ruffo
85020 The Palms (Faure) (Bass) Pol Plançon

HINTS FOR STUDY

The hints for Lesson IV apply also to Lesson V. All these records will be used again, and if the class will recognize the principles they represent, and the quality of tone which represents them, they should wait for a deeper understanding of the true worth of the numbers until they have heard them a second or third time.

QUESTIONS

Which number is for tenor? For baritone? For bass? Which voice corresponds to mezzo-soprano in a woman's voice? Which is the deepest voice? Which record shows national feeling? Which de-

scribed poetic thought? Which combines national feeling with program music? Which is from opera? Which from oratorio?

CHORUSES

Love's Old Sweet Song (Molloy).
Out on the Deep (Frederic N. Löhr).

Lesson VI

The Combination of Women's Voices

We have learned to recognize the voices of both men and women, when heard singly. Let us now listen to voices in combination and see if we can distinguish between the voices of women, when heard together.

ILLUSTRATIONS

89008 Duet of the Flowers—"Mme. Butterfly" (Puccini)
Mmes. Farrar and Homer

61143 Sea Gull's Cry (Russian Folk Song) (Grodski)
Mmes. Michailowa and Tugarinoff

17180 Spring Voices ("Samson and Delilah") (Saint-Saëns)
Chorus of Women's Voices

ALTERNATES

5864 O Wert Thou in the Cauld Blast (Mendelssohn)
Wheeler and Dunlap

17106 Thy Flowery Banks o' Lovely River (Meyerbeer)
Wheeler, Dunlap and Baker

17106 Voice of the Western Wind (Barnby) Wheeler, Dunlap and Baker

HINTS FOR STUDY

The opera records will be used later in the Opera Course in their more particular significance. Have class indicate difference in voices by raising right hand when soprano sings alone, left hand when alto.

QUESTIONS

Which record shows national feeling? Which is operatic in character? Which is more simple in form? Which was sung by two voices? Which by three?

CHORUSES

O, Wert Thou in the Cauld Blast (Burns-Mendelssohn).
I Would That My Love (Mendelssohn).

The Principles of Music

Lesson VII

The Combination of Men's Voices

We have learned to distinguish the difference in tone quality of women's voices when heard in combination. We will now hear men's voices in similar selections.

ILLUSTRATIONS

95206 Trio—Duel Scene ("Faust") (Gounod)
Caruso, Scotti and Journet

63779 { **Schön Rottraut (German Song)**
Ewig, liebe Heimat (German Song) **Nebe Quartet**

DELLA ROBBIA

THE SINGING BOYS

ALTERNATES

31769 Duet—Lost, Proscribed ("Martha") (Flotow)
Werrenrath and Macdonough

HINTS FOR TEACHERS

The same selections have been used in the alternates chosen. Class should understand in what scene and act these selections occur in the operas from which they are taken. (See "The Victor Book of the Opera.") Have class indicate difference in voices in the duet by raising their hands as in Lesson VI.

QUESTIONS

Which number was played first? Was it sung by two voices or three? Which by four? Which depicts nationality?

CHORUSES

Annie Laurie—Boys' Voices.
Anvil Chorus, "Il Trovatore" (Verdi).

Lesson VIII

The Combination of Women's and Men's Voices—I

We have heard the individual voices of men and women; the combination of women's voices and men's voices; let us now hear combinations of tone quality of women's and men's voices together. We will also notice in these examples that the soprano and baritone, contralto and tenor sing together.

ILLUSTRATIONS

89018 **Duet—Home to Our Mountains ("Il Trovatore") (Verdi)** **Homer and Caruso**

87502 **Duet—Barcarolle ("Tales of Hoffman") (Offenbach)** **Farrar and Scotti**

95203 **Trio—Prison Scene ("Faust") (Gounod) Farrar, Caruso and Journet**

ALTERNATES

16811 **Duet—Home to Our Mountains ("Il Trovatore") (Verdi)** **Esposito and Colazza**

16811 **Duet—O Joy He's Saved ("Il Trovatore") (Verdi)** **De Angelis and Cigada**

35170 **Trio—Stay Thee, My Lord ("Ernani") (Verdi)** **Bernacci, Colazza and de Luna**

HINTS FOR TEACHERS

Write the titles of selections on the blackboard, giving opera and composer, but do not indicate the names of the singers. Then have the class listen to records and determine which two voices are heard in each. The alternates illustrate the same idea sung by other artists. Tell briefly the scenes in the opera from which these selections are taken. (See "The Victor Book of the Opera.")

CHORUSES

Beautiful Springtime (Home to Our Mountains, "Il Trovatore") (Verdi).

Silent Now the Drowsy Bird (Barcarolle from "Tales of Hoffman") (Offenbach).

QUESTIONS

Which record was sung first? Second? Third? What voices did we hear in the first? In the second? The third? Which selection is poetic in character? What is a barcarolle? Which selection has definite form? Which indirectly reflects national feeling? Which tells a story by means of dramatic action?

The Principles of Music

Lesson IX

The Combination of Women's and Men's Voices—II

We have heard voices in combination; have been able to distinguish sopranos and contraltos; tenor and baritone; tenor, baritone and bass; contralto and tenor; soprano and bass; let us learn to discriminate further by listening to a quartet, sextet and chorus. We call a number for single voice or instrument a solo; two voices or instruments, a duet; three, a trio; four, a quartet; five, a quintet; six, a sextet. The largest choral form is, of course, the chorus, which may be written in eight parts, and sung by any number of voices.

ILLUSTRATIONS

70052 Spinning Wheel Quartet ("Martha") (Flotow)
Victor Opera Quartet

96200 Sextette ("Lucia di Lammermoor") (Donizetti)
Sembrich, Severina, Caruso, Scotti, Journet, Daddi

31770 Chorus—Hallelujah ("Messiah") (Handel)
Victor Chorus with Sousa's Band

ALTERNATES

70036 Sextette ("Lucia di Lammermoor") (Donizetti)
Victor Opera Sextette

35254 Gypsy Life (Schumann) **Lyric Quartet**

HINTS FOR TEACHERS

Write the titles chosen on the blackboard. Then have class listen to see if they can determine which record is by four voices, which by six, which by chorus. Describe briefly the scenes from the opera or oratorio, where these numbers occur.

QUESTIONS

What voices did you hear in quartet? In sextet? Which number tells a story? Which expresses nationality? Which portrays a religious expression of poetic thought?

CHORUSES

Sweet and Low (Barnby).
Italian Hymn (Giardini).

Lesson X

The Difference in Instrumental Combination

Let us listen to-day and see if we can discriminate between instrumental combinations. We will find that there are many different combinations of instruments, just as there are of voices; the largest instrumental combinations are the symphony orchestra and the brass band. In the first, the string instruments predominate; in the last, the brasses are the most important. We shall listen to-day for the difference between the chamber quartet, which is composed of two violins, viola and violoncello, and the symphony orchestra, which is composed of four divisions, the strings, the wood-winds, the brasses and the percussion instruments.

ILLUSTRATIONS

31772 Bridal Song from Symphony "The Rustic Wedding" (Goldmark) — **Vienna Quartet**

70046 Liebestraum (Franz Liszt) — **Victor Herbert's Orchestra**

ALTERNATES

31762 Badinage (Victor Herbert) — **Vienna Quartet**

31618 In a Clock Store (Orth) — **Victor Orchestra**

HINTS FOR TEACHERS

The Vienna Quartet is composed of first and second violins, violoncello and piano. The principal idea here is to have class be able to distinguish tone quality. Describe fully the selections, before playing them. Call attention to the difference in tone quality of the Quartet and Orchestra. If the regular illustrations are used the following questions may be helpful.

QUESTIONS

What instruments did you hear in the first selection? In the second? Which is descriptive? Which presents element of nationality? Which selections combine two of the fundamental principles? Which of the principles are here combined?

CHORUSES

Review choruses already learned.

Lesson XI

Imitation in Music

We have listened to the combination of voices and of instruments, let us now consider a phase of musical expression, which we shall call imitation. We have seen that much of our music tells us a story or strives to depict some poetic idea in tone, now let us listen to two records, which represent the voices of Nature. First, we shall hear the real bird voice in selection No. 1, then the imitation of the song of a bird by a whistler, a singer and a flute.

ILLUSTRATIONS

64161 Song of a Captive Nightingale

16835 { **Spring Voices (Strauss)** — **Guido Gialdini**
Birds of the Forest—Gavotte (Adolfs) — **Guido Gialdini**

88318 Thou Brilliant Bird ("Pearl of Brazil") (David) (With Flute Obbligato) — **Mme. Tetrazzini**

HINTS FOR TEACHERS

Remind your class of the similar quality between the human voice and the flute, and note how in combination they imitate each other. Students may recall other imitative effects they have observed in music, for example, Spinning Song—Mendelssohn.

QUESTIONS

What other imitations have we heard in the previous lessons? Have we heard the second selection (A) before? Where? Who sang it? What did it then illustrate? What voice sings the third? What principle does imitative music illustrate? Which selection on this program is an example of form?

CHORUSES

Skylark for Thy Wing (Smart).
Away With Melancholy (Mozart).
The Bells of Aberdovey (Old Welsh).

Lesson XII

The Classification of the Fundamental Principles

We have learned to distinguish the four fundamental principles of music, as we hear them expressed, either in instrumental, or vocal music. We have learned to recognize the difference to be found in the tone quality of the voices of men and women, in solo, or in concerted music. We have found that all music follows some definite formal pattern, although the formal side is not always as strongly noticeable as the other qualities. We have found that poetry and music are closely related, and that while music may ofttimes be a reflection of poetic thought, it is not always "Program Music." We have found that "National Expression" gives a distinct individuality to any composition. We have also found that although these ideas may be expressed by vocal music, they are augmented by the instrumental accompaniment.

We shall now learn that music by means of its four fundamental principles can express the greatest feelings of man's heart and life.

- National Feeling
  - Patriotism
    - Battle.
    - Loyalty.
    - Tributes to heroism.
    - Love of native land.
  - Characteristic customs
    - Dances of the folk.
    - Wedding and festival music.
    - Occupations of the people.
- Poetic Thought.
  - Religion.
  - Love.
  - Happiness.
  - Tranquillity.
- Program Music.
  - Imitation.
  - Humor.
  - Gaiety.
  - Joy.
  - Grief.
- Form
  - Song.
  - Dance.
  - March.
  - Intermezzo.
  - Overture.
  - Sonata.
  - Symphony.

ILLUSTRATIONS

From records in previous lessons to be chosen by the teacher, or by the class.

HINTS FOR STUDY

After class has seriously considered the ideas expressed in Lesson XII, let each pupil make out an ideal program of the selections already heard, illustrating each of the four fundamental ideas of music, represented in the above classification. The best selected program should be written on the board. Do not write on the board what each composition signifies, but let the pupils indicate this for themselves.

CHORUSES

America, or Star Spangled Banner.
The Lord is My Shepherd.
The Lass of Richmond Hill.
The Pigtail.

Lesson XIII

The Principles of National Music

We have found that national expression is the first of the fundamental ideas expressed by music, therefore we shall take up our study of National Music in detail for the remainder of our year's work.

PAINTING BY FRANZ HALS

THE JESTER

National music is divided into four groups:

First.—THE DANCE SONG. Composer unknown.

The old folk dance, first sung by dancers, then played by instruments, develops into our definite dance form.

Second.—LEGENDARY SONG. Composer generally known.

A national folk song reflecting deep poetic feeling; in its later development frequently becoming program music.

Either simple folk song, or composed song, following simple song pattern.

Third.—PATRIOTIC SONG. Composer known.

A national song which reflects the spirit of the people and their love for home and country. It is often inspired by historical events. The music generally reflects the style and period of the composer.

Fourth.—NATIONAL MODERN COMPOSITIONS. Composer known.

The use of these national ideas of dance, legend and history has given us in the music of to-day the greatest national schools of the present time. Many of the national composers write program music as being the most typical form in which to express the ideals of their native land. Many composers have written their conception or imitation of the music of countries other than their own. This music reflects national characteristics, but must be distinguished from folk-song music, which has grown through the centuries out of the life of the people.

ILLUSTRATIONS

17086 Carrousel (Merry-Go-Round) (Swedish) (Folk Song Dance)
Victor Band

74100 All Through the Night (Welsh) (Legendary Folk Song)
Evan Williams

74039 Marseillaise Hymn (Roger de Lisle) (French) (Patriotic Song)
Journet

35122 Hungarian Rhapsody, No. 2 (Part I) (Liszt) (National Composition)
Pryor's Band

Hungarian Rhapsody, No. 2 (Part II) (Liszt) (National Composition)
Pryor's Band

QUESTIONS

To which of the four divisions of national music does folk music belong? Which record is national patriotic music? To what class does the American song, "The Star Spangled Banner," belong? To what class does the first number on this program belong? The second? The third? The fourth?

CHORUSES

Austrian National Hymn (Haydn).
Minstrel Boy (Old Irish Tune, The Moreen).
Columbia, the Gem of the Ocean.
O, No, John (Old English).
Wha'll Be King But Charlie? (Old Scotch).

Lesson XIV

The Characteristic Differences in the Music of Nations—I

We have found that national feeling in music may either represent the patriotism of a country, by means of its battle hymns, its tributes to warlike deeds and heroes, or its pride in the love of native land; or may depict the characteristic customs of a people, in the folk dances which often are sung and danced during the work, as well as the play times of the people. We frequently find that the most popular of these dances are used during harvest scenes, and usually are descriptive of the occupations of the people.

RUSSIAN PEASANT DANCE

It will be easily understood that there is naturally as great a difference between the music of the people of various lands, as is to be found in their language, customs, dress and daily habits, for music springs directly from the daily life of the folk.

We must also remember that there is a great racial difference in the people of Europe. The love of poetry, the romance, the gaiety of the Latin races, is a direct contrast to the stolid, plodding nature of the Teutons, or the fearless freedom of the Slavs. Yet we can generalize and see points of similarity between the races, as they have settled in different lands; we must also acknowledge that changes have come in the language, dress, customs and arts of these lands. The Russian people are very different from the Bohemians and Hungarians, yet all came originally from the Slavonic race. Here we must consider the changes, which have come, that have been caused by climatic conditions.

For example, in northeastern Russia the folk stories and music are very much bolder and freer in character than those found in the southwestern provinces of this vast land. While in Norway differ-

ences in art and custom are as noticeable as the changes in natural conditions.

We must also realize that the neighboring countries exert a great influence on the customs, art, and music of the folk. For example, Switzerland has the most loyal, devoted patriots we can find in any land, yet her provinces speak the language of their neighbors, therefore German, French and Italian customs, stories and music prevail throughout this tiny country. Political changes in Europe have, of course, made these influences even more apparent; Poland and Bohemia are our best examples of this.

ILLUSTRATIONS

Folk Dances Directed by Elizabeth Burchenal

17083	Tarantella (Italian)	Victor Band
	Ace of Diamonds (Danish)	Victor Band
17002	St. Patrick's Day (Irish)	Victor Band
	Reap the Flax (Swedish)	Victor Band
17001	Highland Fling (Scotch)	Victor Band
	Kamarinskaia (Russian)	Victor Band

HINTS FOR TEACHERS

These records will all be used again to illustrate the individual countries. Class should notice here the points of similarity as well as the difference between these dances.

QUESTIONS

Which dances reflect the customs of the land? Which possesses patriotic quality? What is the difference between the Highland Fling and St. Patrick's Day? What is the difference between the Tarantella and Kamarinskaia?

CHORUSES

Hail, Columbia.
Wearing of the Green.
The Dannebrog (Denmark).
Scots Wha' Hae'.

Lesson XV

The Characteristic Differences in the Music of Nations—II

In studying the peculiarities of nationality in music, we will find that there are certain traits which are common to all countries, and that it is only a slight change which causes an entirely different

THE ORIENTAL SWORD DANCE

effect to be observed. In all national music there are four noticeable features which are easily apparent.

1. The use of different scales and modes than ours.

2. The constant mingling of major and minor with a decided preference towards the latter.

3. The importance of rhythmic variety.

4. The characteristic instruments used by the different nations.

These are easily observable as the basic factors of national music in all lands and times, but in the study of the national music of to-day, we find them most easily recognized in the schools, which were outside the regular course of European development. In Italy, France, Germany, and England these national traits were long ago practically assimilated in the great schools of music, for which these countries are famous; while in Russia, Poland, Bohemia, and Scandinavia certain primitive and Oriental ideas* have been retained in the music of the folk. We shall now take up in detailed study, the music of these lands, starting with those countries where music first developed. In arranging the order of these lessons we have treated the countries as they have become identified with European civilization.

* While a few of the principles of Oriental music have been found in the music of the European folk, it must be acknowleged that the music of China, Japan, India and Arabia has remained absolutely untouched by Western civilization.

A course on music of Oriental lands would be exceedingly instructive, but as the influence of this music is not easily recognized, except by the analytical music student, it has not been included in this course.

ILLUSTRATIONS

74105	**O Sole Mio (Neapolitan Folk Song)**	**Emilio de Gogorza**
16961	**Scots Wha Hae Wi' Wallace Bled (Scotch)**	**Reinald Werrenrath**
63153	**Vanka (Russian Folk Song)**	**Albert Janpolski**
	Kolebalnia (Russian Folk Song)	**Albert Janpolski**

HINTS FOR TEACHERS

In presenting these illustrations, make your ideas clear that the Italian song is more similar to our love songs of the modern school of music, while the Russian and Scotch songs have traits which are individual. Tell the class the meaning of the songs, but do not play them in the order on the board.

QUESTIONS

Which illustration sounds the most national to you? Why? Which seems more like "familiar music?" Why? What points are noticeable in the Russian songs, that you do not feel in the Italian? What do you feel in the Italian that is not so apparent in the Russian?

CHORUS

Bosnian Shepherd's Song.
Zionward (Come, Thou Fount). Old Freedsman.
The Cossack's Song.

Lesson XVI

Italy

The Italian folk song has been almost entirely assimilated by the great Italian schools of music, which have existed in Italy, since the rise of Christianity. We find that song is the natural expression of the Italian heart and that his song is usually the appeal of the lover to his fair mistress. In Venice and Naples, the two principal seaports of Italy, this love of song has been more apparent, than in those cities which have been more associated with the progress of Church and State. The boatmen and fishermen have their own forms of song, which are still sung on the Bay of Naples and the Canals of Venice.

The Italian folk song has been employed in all operas since the birth of that form in 1600, and, therefore, it does not seem to have as strong an individual note, in our music of to-day. In truth, the "folk" music sung by the gondoliers of Venice and the serenaders throughout Italy to-day, is the most popular music from the great Italian operas. Italy is a living example of the truth that "popular music is familiar music."

IN THE TARANTELLE THE ITALIAN PEASANT GIRL IS SUPPOSED TO HAVE BEEN BITTEN BY A TARANTULA AND MUST, IN ORDER TO ESCAPE DEATH, DANCE THE POISON OUT.

ILLUSTRATIONS

17083 Tarantella (Traditional) Victor Military Band

88355 Tarantella Napolitana (Pepoli-Rossini) Enrico Caruso

16882 Santa Lucia (Neapolitan) Reed Miller

16136 Royal March of Italy Sousa's Band

16136 Garibaldi Hymn (Neapolitan Patriotic Song) Sousa's Band

HINTS TO TEACHERS

In arranging the order of these lessons, we have put Italy first and have then treated the countries as they have become identified with European civilization.

Explain to your class the different parts of Italy which were separate kingdoms until the unification of Italy, by Victor Emanuel, in 1871. Tell of the great Garibaldi and his work.

Italy has always led the world in Art. Speak of the great masters, Raphael and others, and the close relation of music and art. Speak of the wonderful galleries in Florence, Rome and Milan, and, if possible,

SALTERELLO—ROMAN DANCE

have reproductions of the well-known paintings.

THE TARANTELLA—NEAPOLITAN DANCE

QUESTIONS

Which number is a dance song? Which is a legendary song? Which a patriotic song? What voice sang the second selection? The third? Was the first played by an orchestra or by a band? What organization played the last? Which number reflects the custom of the people? Which reflects poetic thought?

CHORUSES

Italian Hymn.
Santa Lucia.
Merry Life (Denza).

Lesson XVII

Spain

In Spain and Portugal we find no definite Modern School of Music, yet in these countries, there are innumerable musicians, who, although uneducated in the science of their art, still sing and play the folk songs of their past generations. Spanish literature is rich in romance and poetry, for the history of Spain tells us of the intercourse of the Spaniards with the Moors and other Oriental nations, as well as their later exchange of thought with their European neighbors. It is through the gateway of Spain, that much of the Oriental art, poetry, and music, which was the inspiration of the "Troubadours," entered into Europe. Although many schools of music were established during the mediæval days, it is curious to note that Spanish music has had no distinctly modern development. The overtowering greatness of the schools of Italy and France have called some musicians from Spain, who have been identified with these schools, but her own source of melodic wealth and legendary lore has proved

of little inspiration to her own sons. Many European masters have sought inspiration from Spanish sources, but as yet Spain has provided no great modern composers, who can compare with those of the other European countries.

There are different groups of Spanish songs, divided according to the geographical and national character of the country. The most beautiful folk songs are found in Andalusia (Southern Spain), while the majority of dance songs are to be found in Galicia.

COURT OF THE LIONS, ALHAMBRA. (NOTE THE MOORISH INFLUENCE IN THE ARCHITECTURE)

The guitar is the most popular instrument. Many of the folk songs of Spain and Portugal are now found in South America,* Cuba, Mexico and Southern California.

ILLUSTRATIONS

64042	**Linda Mia (Folk Song)**	**Emilio de Gogorza**
64043	**Teresita Mia (Folk Song)**	**Emilio de Gogorza**
63353	**Alborada Gallega (Duet)**	**Band of Perelada**
	Melangia	**Municipal Band of Barcelona**
87105	**Aria "Il Guarany" (Gomez)**	**Amato and Metropolitan Opera Chorus**

HINTS TO TEACHERS

Recall the great legends and poetry of Spain in past times. Her architecture is strongly influenced by the Moorish conquests. Recall the great artists of Spain, but class should be reminded that no country of Europe is so completely mediæval in character as the Spain of to-day. She is only just beginning to realize her own importance politically. Her literature and art are being cultivated, as is also her music. Before the end of the century we will find in Spain a great National School. Remind class of the similarity between the love songs of Spain and of Italy. Recall to them the story of Bizet's "Carmen," which reflects the nationality of Spain in a French opera.

* There is no country in the world to-day in which is to be found a greater music-loving public than in certain parts of South America. The opera house of Buenos Aires is one of the finest in the world and the greatest singers of the world are heard there each season in a full repertoire of all the greatest operas.

THE SPANISH FANDANGO

Speak of the relation of Spain and Portugal. Selection 4, the great aria from the Portuguese opera, "Il Guarany" which has attracted great attention in Europe in recent years, is in the form of the Bolero. Explain the Serenade, or Morning Song, French "Aubade"— (Alborada in Spanish.)

QUESTIONS

Which number is national expression? In which is folk music? Which reflects the customs of the people? Which suggests dance form in its musical accompaniment?

CHORUSES

Fading, Still Fading (Portuguese).
Juanita.
La Paloma (Spanish).

Lesson XVIII

France

The French folk songs belong to the period of the Jongleurs and Troubadours (from 1100), and we also find them reflected later in the early operas. The love of dancing was always popular in France,

but the simple dances of the common people were soon copied by the nobility and were later chiefly associated with Court life. The dances were introduced into the opera and became the ballet of the seventeenth century, which has ever since remained one of the most popular forms in France. At the time of the Revolution many songs of a national character came into being, among them the great "Marseillaise," which is regarded as the most remarkable of patriotic songs.

ILLUSTRATIONS

16474	**Amaryllis**	**Victor Orchestra**
64223	**Bergère Légère**	**Edmond Clement**
64202	**Aubade Provençale (Old French)**	**Fritz Kreisler**
74039	**Marseillaise (de Lisle)**	**Marcel Journet**
31740	**The Two Grenadiers (Schumann)**	**Reinald Werrenrath**

HINTS FOR TEACHERS

Amaryllis is a rare example of the old French rondo. If time permits explain to class the rondo as it was sung and danced.* The last number, "The Two Grenadiers," is included because of its excellent use of the "Marseillaise," but if you give this, be sure the students do not classify Robert Schumann as a Frenchman. A strong point must be made of the fact that both words and music are by Germans, and that this is an example of national expression.

QUESTIONS

Which selection is a song-dance? Which is a legendary song? Which is patriotic? Which is national expression in music? Why is the last an unusual example of national expression in music? What voice sings the second? The third? The fourth?

* The rondo dance form developed from the old custom of singing rounds. As we know in the simple form, the round is begun by one group of singers, who sing the principal theme, then continue to sing a new theme, while a second set sing the original melody; a third or a fourth division follow each other; this later developed into a dance or instrumental form in France. The first theme is heard, then a contrasting theme, the original theme, another contrasting theme, and then a return to the original thought. A perfect example of rondo in verse is to be noted in this little poem by Bunner:

"A pitcher of mignonette
In a tenement's highest casement,
Queer sort of a flower pot, yet
That pitcher of mignonette,
Is a garden in Heaven set,
To the little sick child in the basement,
The pitcher of mignonette
In a tenement's highest casement."

FRENCH MINUET

CHORUSES

The Marseillaise.
Legend of the Bells, from "Chimes of Normandy."

"ROUNDS"

Early to Bed.
Scotland's Burning.
Three Blind Mice.
The Bell Doth Toll.
Wind, Gentle Evergreen (Old English).

Lesson XIX

Germany

From the earliest times, we find an interest in music in the land of Germany; which, during our modern epoch has given more great music to the world than any other land. The mediæval legends were sung by the Minnesingers, while the folk dances were kept alive through the efforts of the town pipers. The dances of the town pipers were first collected in the early seventeenth century and under the

name Partita in Germany, and Suite in France, they received their culmination of development at the time of Johann Sebastian Bach in the eighteenth century.

DURER THE TOWN PIPER

All the folk songs and dances of Germany have gradually been assimilated with the musical forms of the great composers; although we find to-day, in parts of the country, old folk songs which represent all phases of nationality; they have become, as it were, polished by contact with the later great art forms. Many of the student songs and drinking songs were brought into the Church at the time of Luther and, although still folk songs, are sung in all reformed churches throughout the world, set to religious words.

All of Germany's legendary stories of the Rhine, all the folk lore of the Black Forest, is reflected in her folk song.

ILLUSTRATIONS

63853	**Two Folk Songs—"Christmas Hymn," "Tannenbaum"**	**Children's Chorus**
17181	**The Loreley (Silcher)**	**Elsie Baker**
74196	**Liebesfreud (German)**	**Fritz Kreisler**
16159	**A Mighty Fortress is Our God (Martin Luther)**	**Trinity Choir**
16882	**The Watch on the Rhine (Wilhelm)**	**Reinald Werrenrath**

HINTS FOR TEACHERS

The national hymn of Austria, "God Save Franz," is by Haydn and is practically a German folk song. Included in the list of German patriotic songs we find also the great hymn of Martin Luther, "A Mighty Fortress is Our God," as this was the battle hymn of the Lutherans and was sung by the armies of Gustavus Adolphus during the Thirty Years' War. It has ever since remained a favorite hymn.

QUESTIONS

Which selection is a dance? Which is patriotic song? Which is legendary song? What voice sings the second? The fourth? Which number represents national custom? Which are poetic in character? Which is an example of national expression?

CHORUSES

Tannnenbaum.
Holy Night.
The Vow.
How Can I Leave Thee?
Canst Thou Count the Stars?

Lesson XX

Bohemian Music

The name Bohemian has always been a synonym for the wandering musician. In no other country of Europe has the town piper retained his mediæval privileges as he has in the smaller towns of Bohemia. In many points Bohemian music reflects that of the other Slavic races, especially that of Poland, as both countries have assimilated much from their neighbors. With Germany on the one hand and Austria on the other, Bohemia has absorbed a great deal of the Teutonic spirit in her folk dances and songs, although we do not find a definite Bohemian school of music until the last half of the nineteenth century.

ILLUSTRATIONS

35148	**Overture, "Bartered Bride" (Smetana)**	**Pryor's Band**
64213	**Bohemian Cradle Song (Smetana)**	**Alma Gluck**
60078	**Songs My Mother Taught Me (Dvořák) (English)**	**Lucy Marsh**

HINTS FOR TEACHERS

The selections chosen are all examples of national expression in that they are compositions of modern composers. They are, however, the best examples of true Bohemian folk spirit. Tell the story of Smetana's "Bartered Bride," the first Bohemian opera.

All the Slavonic people are partial to the dance and have many dances in common which show but slight changes in character.

Recall to your class the effect of the Reformation in Bohemia, the wars of the Hussites, etc. During this period the religious fervor of the people is manifest in the sacred character of their music. It is interesting to note that although Bohemia was almost entirely destroyed as a result of its partisanship in the cause of the Reformation, it is now entirely a Catholic country.

QUESTIONS

What voice sang the second selection? The third? Which is legendary song? Was the first played by orchestra or by band? Which has definite form?

CHORUSES

The Country Wedding.
Serenade (Bohemian Air).
Battle Hymn of the Hussites.

Lesson XXI

Hungary

Hungarian music is always associated in our minds with Franz Liszt, for he was the first musician to give us the wonderful contrasts of rhythm and syncopation, that go to make up the characteristics of Hungarian music. In considering Hungarian folk music, one must remember that Hungary is the borderland between the West and the Orient, and consists of a population made up of Magyars (the real Hungarian people), Gypsies, Germans, Jews, Slavs, Greeks, etc.

The favorite Hungarian musical scale is our regulation minor, but with an augmented fourth, which produces a wierd effect of "intensified minor." When this scale is employed, with the popular rhythmic and Oriental effects, there is an endless variety possible. Liszt once said, "It seems as if every newly-discovered fragment contains some new form, some unexpected turn, some rhythmic interruption of a picturesque effect previously absolutely unknown."

The Hungarian gypsies always adorn their melodies with curious runs, twists and turns, which are reminiscent of the Italian opera at the time of Rossini. Almost every Hungarian village possesses its

gypsy band, the favorite instruments being the violin and the dulcimer, which accents the rhythm, as the first violin leads in an improvisation of some well-known melody. No notes are ever used.

Of the various Hungarian forms the *Czardas* is the most popular with the gypsies. It takes its name from the inn where it was first danced, and consists of two parts, a slow *Lassen,* which is generally minor in tone and of melancholy character, and a rapid *Friska,* which is a wild and impassioned dance. The Lassen is danced first; the Friska becoming more and more animated, until the dancers drop back to the Lassen for a rest. The gypsies of Hungary were undoubtedly the hirelings of the noble Magyars, and played the music of their masters. This accounts for the fact that gypsies of other lands show other characteristics in their music, which are not to be observed in Hungary.

DANCING THE CZARDAS

ILLUSTRATIONS

17003	**Czárdás (Traditional Folk-Dance)**	**Victor Military Band**
64131	**Hungarian Dance (Brahms)**	**Fritz Kreisler**
31424	**Rakoczy March (Berlioz)**	**Sousa's Band**

HINTS FOR TEACHERS

The Hungarian Rhapsodies of Liszt are so well known that they have purposely been omitted as illustrations. There are several excellent records that can be used if desired.

QUESTIONS

How many themes did you hear in the first selection? Of what character are they? What instrument played the second? Is the

third national expression in music? What type of nationality does it reflect?

CHORUS

Bosnian Shepherd's Song.

Lesson XXII

Russia

Rubinstein declared that "the folk songs of the Russians stand alone," and César Cui, another great Russian composer, says "it is not too much to claim supremacy for Russia in the department of National Melodies. The popular songs of my country demand an original harmonization and an entirely distinct method of modulation, for we seldom find a melody which can be treated entirely within the major or minor mode, for even if it extends over but a few bars, it passes from relative major to minor or vice versa. These changes, generally unexpected, are almost always of a striking emotional effect."

The enormous size of Russia and the many points of difference between the various parts of the country, gives an endless variety of local color to the Russian songs. The most original and interesting Russian songs have come from what is known as "Little Russia"; the

RUSSIAN DANCE

district of the Ukraine, bordering on Poland. The Russian folk songs have all the characteristics which we observed in Lesson XV, for the Russian religion, that of the Greek Church, has brought the Russian peasant closer to the oldest science of music than any of his neighbors. In the Jewish communities of Russia, the orthodox service has always been closely adhered to, and many Russian folk songs are affected by the ancient system of the Hebrews, as well as by the Greek Church.

In the Russian churches no instruments are allowed, so that we find the deepest basso voices in the world in Russia to-day.

With the constant oppression of tyrant rulers and the invasion of Asiatic enemies, it is but natural that the best songs of Russia are sad, and favor the minor mode.

It is customary to divide the Russian songs into two classes:

1. Melodic songs; these are in the major key, of a lively character, sung in unison and accompanying dancing.

2. Harmonic songs; these are sung in harmony, slower tempo, and favor the minor keys. It is easily seen that the "melodic" songs we have classed as the "dance song," while the "harmonic song" we have already termed "the legendary song."

ILLUSTRATIONS

70034	**Molodka (Folk Dance)**	**Balalaika Orchestra**
	Sun in the Sky Stop Shining (Folk Dance)	**Balalaika Orchestra**
63153	**Kolebalnia (Folk Song)**	**Albert Janpolski**
	Vanka (Folk Song)	**Albert Janpolski**
17001	**Kamarinskaia (Folk Dance)**	**Victor Military Band**
61143	**The Sea Gull's Cry (Grodski)**	**Mmes. Michailowa and Tugarinoff**
70050	**Marche Slave (Tschaikowsky)**	**Victor Herbert's Orchestra**

HINTS FOR TEACHERS

Remind the class of the political importance of Russia to-day, of the rise of her commerce, her literature and arts. The Russian School of Music is considered in detail, Lesson XXII, Course II. Also remember the different races and sects in Russia; the Asiatic influences that have come into Europe through Russia.

The class will find in many of their choruses sung in the school, examples of Russian folk song.

QUESTIONS

Which selection is patriotic? Who wrote the Russian National Hymn? When? How is it here used by Tschaikowsky? Which is an

example of legendary song? Which of these songs reflects customs of the folk? What voices did you hear in the last selection? What does this number reflect?

CHORUSES

The Red Sarafan (Lwolf).
The Troika.
Russian National Hymn.
The Harvester (Old Russian).

Lesson XXIII

Poland

The music of Poland is, to our modern mind, strongly associated with the instrumental music for the piano, as many of our great pianists, from Chopin to Paderewski, have been of Polish origin. Therefore, it is not surprising to find that the early Polish music favored instrumental, rather than vocal expression.

We have noticed that Russian melodies betrayed their vocal origin by their limited melodic compass, but in Poland we find a much greater freedom in the use of rhythm and melody than is found in Russia. The Poles are more susceptible to romance, they are more passionate, and their songs are filled with a fire that reveals the influence of instrumental coloring, in the syncopated notes, intricate rhythm and difficult melodic intervals.

The four great Slavic races, Russian, Polish, Bohemian and Hungarian, in many respects possess similar characteristics in their music, but while the Russians and Bohemians have points of close similarity in their use of melodic and harmonic songs, the Poles and Hungarians are more passionate and intense in their dances and in the use of instrumental forms.

But the melancholy of the Russians is apparent also in the music of Poland and tinges even the lively tunes. The Poles have been almost constantly the slaves of other nations, and these periods have resulted in the sad and mournful strains of their folk music.

The national dances of Poland are the Mazurka and Polonaise, both of which Chopin immortalizes.

ILLUSTRATIONS

74051 Souvenir de Moscow (Wieniawski) — Mischa Elman
63460 Two Folk Songs
(a) Krakowiak (Soprano Solo with Chorus) — Roza-Kwasigrouch
(b) Na Wawel, Na Wawel — Chopin Male Quartet
64224 Mazurka (Op. 15, No. 2) (Chopin) — Vladimir de Pachmann

HINTS FOR TEACHERS

Give a very brief résumé of Poland's history. Remind class of her past splendor, of the elegance and luxury of her Court life in olden days. Tell of the Revolution at the time of Chopin and how it influenced him. Recall to your pupils the help Kosciusko, the great Polish patriot, gave to America at the time of our Revolution. Remind class of the many singers and instrumental musicians who have been of Polish birth.

QUESTIONS

What does the first selection represent? Two folk songs are examples of what? Which number shows national expression? What instrument did you hear in the first number?

CHORUS

May Song.
Polish National Song (Old Folk Song).
Polish Fatherland Song.

Lesson XXIV

Norway

In our study of folk music, none is more interesting than that found in Norway. The physical aspect of the country, its deep forests, sunny meadows, high mountains and rugged seacoast, inspires a love of contrast in art, which makes the folk tales and music of this land most fascinating. The old mythical stories of the Volsung Sagas, telling of the Norse Gods, were first sung by the Bards, or Skalds, who wove musical themes around these epic legends. They used for accompaniment the Langeleik, a long box-like instrument, shaped like a harp, and also the old Hardanger fiddle, which was similar to the viola d'amore of mediæval Italy. The Norse songs are divided into

two classes; one bold and vigorous, the other tender and plaintive. Many of these songs deal with simple events of life, some are hunting songs, some are humorous and others have a simple, direct, poetic appeal.

Although we find excellent musicians from the North living in Germany and Italy during the seventeenth and eighteenth centuries, it is not until the nineteenth century that we find a National School established in Norway.

ILLUSTRATIONS

17160	**Norwegian Mountain March (Folk Dance)**	**Victor Band**
63618	**Aa, Ola, Ola (Folk Song)**	**Mme. Aalrud-Tillish**
	Astri, mi Astri (Folk Song)	**Mme. Aalrud-Tillish**
71042	**Norwegian Wedding March (Grieg)**	**Wilhelm Bachaus**

HINTS TO TEACHERS

Remember that although for many years joined to Sweden, Norway has always retained her own independence in art. Foreign art was never popular there as in Sweden and Denmark. Remind your class that our greatest Scandinavian expression, in literature, art and music, has come from Norway. Thorwaldson, Björnsen, Ibsen, Ole Bull, Grieg and Sinding are all names the class should learn.

Recall to your class that we Americans should be especially interested in the customs of Norway because of the early discoveries made in America by the Norse sailors.

QUESTIONS

In which class do the folk songs belong? What voice sang them? Which is an example of national expression? Which is an example of customs of the people?

CHORUSES

National Hymn of Norway.
Last Night the Nightingale Woke Me (Kjerulf).
Haakon's Cradle Song (Grieg).
My Dear, Old Mother (Grieg).

Lesson XXV

Sweden

Swedish music has many points of similarity with that of Norway, yet it is not as individual in character. "The Thirty Years' War" brought Sweden into contact with the customs and manners of other lands, and all her arts reflect this fact, although it is most noticeable in her music. During the reign of Charles XII, a typical French Court was maintained in Stockholm, which has ever since remained one of the cosmopolitan capitals of Europe. It is, therefore, but natural that Swedish music, even that sung by the folk, should have been influenced by superficial conditions. The folk dances have remained more truly characteristic of the Swedish nation than the songs.

It is a well-known fact that all folk songs have strong points of similarity and that many legendary stories are the same in all lands. It is but natural, therefore, to find strong points of similarity between the songs of all the northern countries. The Swedish songs are less tragic and melancholy than the Norwegian folk songs, and while not as regular in rhythm as the Danish melodies, they still show the influence of other European countries.

The lute, which was originally imported into Sweden from Italy, has become one of the national instruments of the land, and many of the best Swedish folk songs are sung to its accompaniment.

ILLUSTRATIONS

17085	**Fjallnaspolska (Mountain Polka) (Swedish)**	**Victor Band**
	Bleking (Swedish)	**Victor Band**
63429	**Two Folk Songs with lute accompaniment**	**Torkel Scholander**
35159	**Swedish Wedding March (Söderman)**	**Pryor's Band**

HINTS FOR TEACHERS

Although it is impossible to take up the Modern Schools at this time, the influence of Denmark on both Sweden and Norway has been very great. Among the modern schools, great interest is now being taken in the new schools of Iceland and Finland, which have recently come into existence. The great Finnish epic poem, Kalevala, has always attracted the attention of the literary world, but the interest in her music has been very recent. Her folk melodies have points in

common with both Norway and Russia. Class should recall the union of Sweden and Norway, and the recent separation in government relations there.

QUESTIONS

Which of these dances is the most simple in form? Which suggests a dance of another country? Which of the songs typifies poetic thought? What difference did you note in Wedding Marches of Norway and Sweden?

CHORUSES

National Air of Sweden (Charles John, Our Brave King).
The Horn (Old Swedish).
To Nature (Swedish Folk Song).
Cradle Song (Favorite of Jenny Lind).

Lesson XXVI

Ireland

IRISH JIG—NEW YEAR'S EVE IN IRELAND

The music of Ireland is similar in many ways to that of Scotland and Wales. That there existed a very much earlier civilization in Ireland than in the other parts of Great Britain proves that many of the songs now claimed by Scotland and England were originally native to Ireland. Many of the Catholic hymns in the ritual of the Church to-day were the inspiration of Irish scholars of the middle ages. In the twelfth century, John of Salisbury,

comments on the famous Harp School of Ireland, which had then been in existence for several centuries. During the wars of the sixteenth, seventeenth and eighteenth centuries, the art of music declined in Ireland, and many Irish melodies were rewritten in the English style. The early harpers followed the modes in use in the Christian Church chants, so that we find many of the early Irish songs good examples of the modes brought into the Church service by Gregory. (See Lesson III, Course II.) The Irish also used the bagpipes, as did the Scotch, and these instruments were frequently used as accompaniments to the dances.

The most popular Irish dance is the jig, which was named from a peculiar stringed instrument, somewhat resembling the violin; this was called the Geige—the dance taking its name, just as the hornpipe was named, from the instrument used to provide the music for that dance. Every occupation of the Irish people, from milking the cows to spinning, has its own individual tune.

ILLUSTRATIONS

17002	**St. Patrick's Day (Irish Jig)**	**Victor Military Band**
64117	**The Minstrel Boy**	**John McCormack**
64259	**The Harp that Once Thro' Tara's Halls**	**John McCormack**
31865	**Songs of Ireland (Medley)**	**Victor Mixed Chorus**

HINTS FOR TEACHERS

As Ireland has been under the power of England for so many generations, we find no song that can be distinctly called the national air of Ireland; possibly "The Harp That Once Thro' Tara's Halls" comes closer to this than any other. Have class point out the similarity between the Scotch and Irish ballads.

QUESTIONS

What voice sang the second selection? The third? Which is descriptive? Which is patriotic in character? In the medley, which song reflects love of native land? Which represents poetic thought?

CHORUSES

Molly Bawn.
Wearing of the Green.
Harp That Once Thro' Tara's Halls.
Low-Back'd Car (Lover).

Lesson XXVII

Wales

There is absolute proof that there existed in Wales, a very advanced musical culture, which dates back even earlier than that of Scotland or England. The most famous minstrels of all the North lands used the Welsh Crwth, which was brought into Europe originally by the Welsh bards, but which has been found throughout Scandinavia, Russia and Northern Germany. The Crwth was a stringed instrument played with a bow. It was used entirely as an accompaniment to the song, recited or sung by the bard. The Welsh also used harps (doubtless imported from Ireland), and these have continued in use in Wales, even to our own day. The hornpipe and bagpipe were also used in Wales.

A curious custom of ancient days in Wales is still retained by the folk; this is the "Pennillion Singing." The harper plays a well-known tune over several times, then each of the company in turn extemporizes words to fit this melody; the chorus sing "Tal la la" between each new stanza.

Most of the Welsh airs we know to-day have been known in England for so many years that they are frequently classified as English Folk Songs.

ILLUSTRATIONS

74100	**All Through the Night**	**Evan Williams**
64141	**Mentra Gwen**	**Evan Williams**
17180	**Men of Harlech**	**Peerless Quartet**

HINTS FOR TEACHERS

The relation of Wales to the British Empire is of great interest. The physical aspect of this tiny land makes possible much contrast in its folk lore. This should be carefully considered. The Welsh bards were our first story tellers, and by many authorities they are believed to be our first wandering musicians. The Welsh who have settled in America have brought many of their customs with them, and many of our best chorus concerts are given by the Welsh Choirs.

QUESTIONS

Of what character are the first and second selections? What principles does the third represent? Which is a legendary song? Which represents poetic thought?

CHORUSES

Men of Harlech.
The Sun Smiles in Beauty (Old Welsh Air, The Ash Grove).
Forth to the Battle.
Ash Grove (Old Welsh).

Lesson XXVIII

Scotland

As national music, that of Scotland has been always recognized as individual, and possessed of an unusual charm in melody and rhythm. Although it existed from very early times, the Scotch music was not generally known in England until the reign of Charles II. The half century after the Restoration was a busy one for the Jacobite poets, and many of the verses of this time were set to tunes already known. The borderland ballads of this period belong equally to England and Scotland.

SCOTCH DANCE—"THE REEL OF TULLOCH"

Like all folk music, that of Scotland was more or less influenced by the instruments used by the people. Their national instrument is still the bagpipe, and it is the use of this tonally restricted instrument, which probably accounts for the fact that most of the Scotch melodies are based on the pentatonic or five-tone scale. Many of our best-known Scottish songs are settings of the poems of Robert Burns. We must not forget our debt to Sir Walter Scott, who gave us many excellent illustrations of the greatness of Scotch heroism in his novels and poems.

ILLUSTRATIONS

17001	Highland Fling (Traditional)	Victor Military Band
64210	Loch Lomond	Evan Williams
16961	Jock o' Hazeldean	John Young
	Scots Wha Hae Wi' Wallace Bled	Reinald Werrenrath
17140	Scotch Medley March	Sutcliffe Troupe
	The Battle of Killiecrankie (2) Will Ye No Come Back Again	Sutcliffe Troupe

HINTS FOR TEACHERS

THE SCOTCH SWORD DANCE

Recall to class the clans of Scotland and the different songs belonging to these clans. In speaking of the "Borderland Ballads," recall that "Jock o' Hazeldean" is a song claimed by both Scotland and England. The national use of Scotch melodies has been very popular in modern music, although we have had few composers from Scotland itself. Beethoven used many Scotch airs, and from his time to the present day the charm of Scottish music has been very strong.

QUESTIONS

What is the principal characteristic of the Highland Fling? What voices sang the Scotch songs? Which song is legendary in character? Which is patriotic? Which expresses poetic thought? Which tells a story?

CHORUSES

My Heart's in the Highlands.
Annie Laurie.
Robin Adair.
Flow Gently, Sweet Afton (Burns).

Auld Lang Syne.
Wha'll Be King But Charlie?
The Campbells Are Coming.

Lesson XXIX

England

In a certain sense all the folk music of the British Isles belongs to England, yet we find a vast difference in the music of Ireland, Wales and Scotland, not only in distinction from each other, but also in contrast to that of England herself. Each country may be characterized thus:

Ireland—The Harp.
Scotland—The Bagpipe.
Wales—Chorus Singing.
England—The Organ.

We find, when we study the History of Music, that the English possessed a remarkable school of counterpoint in mediæval days. This was, in a certain sense, a handicap to free musical expression, as all music was written along certain formal lines of construction. The influence of France is very distinctly seen in the early dialogues with music, which were popular in Elizabethan days. All the instruments at that time were imported from either France or Italy, and the music is all reflective of the artificiality of Court life. Yet among the common people, song springs spontaneously from the heart, and whether it be in days of trial or warfare, or in days of peace and contentment, it finds its ultimate expression.

The most distinctly English songs are those which we designate as "Old English"; they are a product of the late seventeenth century.

ILLUSTRATIONS

17087	**May Pole Dance—Bluff King Hal**	**Victor Military Band**
74077	**Drink to Me Only With Thine Eyes (Ben Jonson)**	**Emilio de Gogorza**
17190	**The Lass With the Delicate Air (Dr. Arne)**	**Olive Kline**
17086	**Morris Dance—Laudnum Bunches**	**Victor Military Band**

HINTS FOR TEACHERS

Call the attention of your class to the songs to be found in Shakespeare. Especially notice the holiday songs as "Heigho the Holly" and the May song, "It Was a Lover and His Lass," from "As You Like It"; the hunting songs and glees. Remind your class that Shakespeare would not have introduced these songs had they not been in popular use at his time. The class should also be told of the great settings of Shakespeare, made by Schubert, Mendelssohn and other modern composers. (Many of these settings will be found in the Victor Catalogue.)

"Drink to Me Only With Thine Eyes" is an Elizabethan song. Recall to class the period of the "Cavalier" and "Round-Head" parties. The songs of the Puritans were gloomy and disagreeable in contrast to the dashing gaiety of the drinking songs of the Cavaliers.

In discussing the national songs of England remember that "Rule Britannia" reflects the style of the opera of Arne's day, and is hardly fitting as an example of patriotic song, that style being much better suited to the setting of a dainty verse like that of the "Lass

AN ENGLISH MAY FESTIVAL

with the Delicate Air." "God Save the King" is now said to have been imported from Saxony, and some authorities say it does not belong to England any more than to America. Explain how it was used first by England and then the United States.

QUESTIONS

What voice sings the second selection? In what style is the third? Compare the two dances. Which selections are examples of dance games?

CHORUSES

The Jolly Miller.
The Lass of Richmond Hill (McNally).
Come Unto These Yellow Hills.
God Save the King.
Rule Britannia (Dr. Arne).
Listen Lordlings.

Lesson XXX

America

Much has been written of the folk music of America in the past few years, and many musicians believe the future of our American School rests on the use of Indian melodies only, while many others argue, that the songs of the American negroes are our national music. In our study of folk

THE VIRGINIA REEL
"'WHEN MOTHER WAS A GIRL' THE BELLES WERE FAIRER THAN TO-DAY"

music we have found that the influence of struggles and triumphs, of joys and sorrows, all leave their impression on the music and art of any people.

America has been called "the great melting pot of the world" because here we find people from all the races of the world, yet the two races which are the most closely identified with early civilization in America are the Indians and the negroes.

In Louisiana we find many French influences, and the Spanish expression in southern California is unmistakable in the architecture, art and music, but neither of these have influenced national art. As all music developed from primitive man, so the Indian chants and dances are of exceedingly great interest in the building of an American individual expression. Yet the songs of the plantation negroes, born in slavery, have an expression of individual folk character, which is also original and distinct.

We have seen that folk music in other lands has developed during the days of hardship, and has been inspired by wars and oppression. We are too near our own music to rightly judge its true worth, but there are many of the war songs of 1861, as well as the ballads of that period, which will undoubtedly be classed as American folk song in future days.

ILLUSTRATIONS

64190	From the Land of the Sky-blue Water (Cadman)	Alma Gluck
64200	The Moon Drops Low (Cadman)	Janet Spencer
16389	Old Folks at Home (Foster)	Elsie Baker
	My Old Kentucky Home (Foster)	Harry Macdonough
74246	Deep River—Negro Melody (Coleridge-Taylor)	Maud Powell

HINTS FOR TEACHERS

Have class write a list of American songs which they think are folk songs in character and style. Explain the work of Cadman and others in their use of Indian melodies, and also tell of the work Coleridge-Taylor, the English composer, has done with negro melodies. Lesson XXIX, Course II, will aid you in your presentation of this subject.

QUESTIONS

Which voices sang selections? What instrument played the last? What other American folk songs can you suggest? Classify the following as legendary, dance or patriotic songs:

Dixie Land (Dan Emmet).
Maryland, My Maryland (Randall).
Marching Through Georgia (Work).
Yankee Doodle.
Hail Columbia (Hopkinson-Fyles).
Star Spangled Banner (Francis Scott Key).

CHORUSES

All the above songs, and
Massa Dear (Johnson).
Red, White and Blue (Becket).
Old Black Joe (Foster).
Song of a Thousand Years (Work).
Come Where My Love Lies Dreaming (Foster).

REVIEW AND EXAMINATIONS

In giving an examination several records should be played and pupils should write on paper, names of compositions, composers, if any; nationality; by what voice, instrument or combination, illustration was presented; and what principle of expression it represented.

Note books should count for one-half of yearly standing.

IN COLONIAL DAYS

The History of Music

COURSE II

Preface

In taking up the History of Music as a serious study with your class, always remember that the history of any art is a record of cultural development, and should not be devoted entirely to individual biography. Also make it clear that music is closely related to the development of civilization, and that the events of the world's history are definitely reflected on music's growth.

In considering the history of civilization, we find that music, although the oldest of the arts, is the last to be seriously developed; a nation first becomes great through conquest; it next assumes commercial, then political importance; then begins a development of its arts, of which architecture, sculpture and painting, "the visible arts," are first considered; next comes literature and the drama; and last of all, that art, which is the first expression of primitive man—Music.

As this course can be but an incomplete treatise on musical history, students should have access to a good work on the subject, and should carefully study their notes made in the classroom, with the aid of a definite History of Music to guide them. Teachers should make a strong point of the correlation of musical events to historical events and literary epochs, with which the class are already familiar.

It is suggested that short papers on the lives of the greatest composers should be written by pupils from time to time, and that outside reading of individual biography should be done *before* the work is taken up in the class. Teachers should assign each week the advance reading that is to be done. The second year's course will require more outside reading than that of the first year. Teach the pupils to make frequent and intelligent use of the public library.

The course is divided into thirty lessons, as follows:

I. Chronological Classification.
II. Music of the Ancients.
III. Music of the Greeks.
IV. Music of the Early Church.
V. Secular Music in Mediæval Days.

VI. Mediæval Schools of Music.
VII. Birth of the Opera to Handel
VIII. The Oratorio to Handel.
IX. Bach.
X. Gluck.
XI. Haydn.
XII. Mozart.
XIII. Beethoven.
XIV. Schubert and German Lieder.
XV. Romanticism in Germany.
XVI. Romanticism in France.
XVII. Opera before Wagner.
XVIII. Wagner.
XIX. The Influence of Wagner.
XX. Brahms.
XXI. Modern Music.
XXII. Russian School.
XXIII. Scandinavian School.
XXIV. Bohemian School.
XXV. Modern German School.
XXVI. Modern Italian School.
XXVII. Modern French School.
XXVIII. English School.
XXIX. American School.
XXX. Review.

CHORUSES

The following choruses are suggested for use with the first six lessons, as they belong, in a general way, to the period discussed:

Religious

My Salvation's Tower (Hebrew Tune). (Sung at Feast of "Judas Maccabæus.")

To God on High (Ancient Church Tune).

Evening Hymn of St. Ambrose (Piericini).

Adoramus Te (Palestrina).

Hear My Prayers (Palestrina).

Chorale (Michael Praetorius, 1586-1610).

Chorale (Johann Gruger, 1649).

Secular

War Song of the Normans (Ancient Tune). Said to have been sung at the Battle of Hastings.

Ballade of Jeanne d'Arc (Old French).

The Butterfly (Old French).

Lesson I

Chronological Classification

In Course I we found that music can represent man's thought and feeling by expressing Patriotism, Logical Reasoning, Religion, Love and Gaiety. The four principles of music which make possible the expression of these thoughts, are: Nationality, Formal Construction, Poetic Thought, Program Music. We have learned to recognize these elements in music, either in instrumental or vocal compositions. We have found that the basis of all development of music rests on Nationality, which is first manifested through the folk song or dance, the legendary song, the patriotic song and the modern national expression.

We shall now study in definite chronological relationship, the development of music, from ancient days to our modern time. We shall find Musical History divided into the following general periods:

Ancient Music. To the Birth of Christ

Development of music of the Assyrians, Hebrews and Egyptians. The science of Greek music.

Early Church Schools. From Birth of Christ to Thirteenth Century

Schools of counterpoint and polyphony develop through the influence of the Church.

Secular Schools. Twelfth Century to Seventeenth Century

Secular music developed by the Troubadours, Jongleurs, Minnesingers and Meistersingers.

Musical Renaissance. Seventeenth Century.

Rise of individual expression gives birth to the opera and oratorio in Italy. Their development in Italy, France, Germany and England in the seventeenth century.

Classical School. Eighteenth Century

Development of formal music from Bach to Beethoven.

Romantic School. Early Nineteenth Century

Rise of individuality; giving expression in program music, virtuosity and nationality. From Beethoven to Wagner.

Modern Music. Late Nineteenth Century to Present Day

Rise of the modern schools of national expression.

ILLUSTRATIONS

61108	**Offertorio e Communione (Gregorian Mass)**	**Sistine Choir**
17290	**Summertime (Minnesinger)**	
64198	**(1) Gavotte (Grétry)**	**Mischa Elman**
	(2) Tambourin (Gossec)	**Mischa Elman**
88276	**Siegmund's Love Song ("Die Walküre") (Wagner)**	**Riccardo Martin**
63302	**Comedian's March—"The Bartered Bride"**	**Kryl's Bohemian Band**

HINTS FOR TEACHERS

These illustrations show:

Religion, as expressed in Early Church School;
Folk Music, as expressed by the Secular School;
Formal construction of Classic School;
Love—Romantic School;
Gaiety, Nationality—Modern School.

Distinguish these elements as illustrated in these selections. Recall to class the great historical events of these periods, and the development of literature and art during these epochs.

QUESTIONS

Which is the earliest composition given? Which the most modern? Which belong to Classic School? Which is Romantic? What instrument plays the third? What form does this illustrate? Which voice sings the fourth? Is it a song, or from opera, or oratorio?

ANGEL WITH LUTE
(Showing influence of Music on painters of the Renaissance)

Lesson II

The Music of the Ancients

Our most authentic record of the music of the ancients, is that which is depicted by the bas reliefs, and wall paintings, of the Assyrians and Egyptians. Although the Hebrews were undoubtedly the

ASSYRIAN INSTRUMENTS

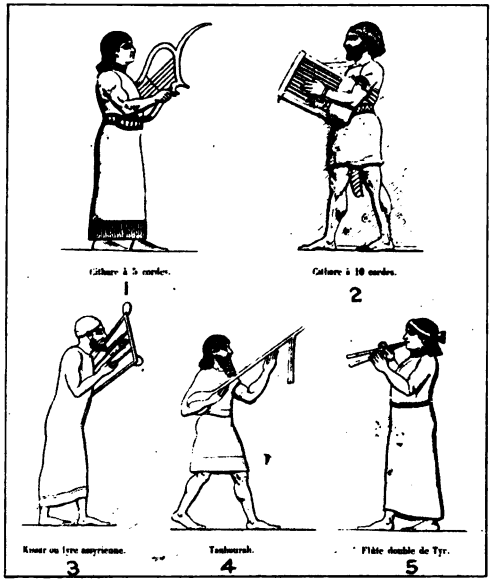
1. Trumpet.
2. Drum.
3. Dulcimer.
4. Lyres and Tambourines.

best musicians of ancient days, they left us no visible record of their musical instruments, for, fulfilling the letter of the law, the children of Israel made no graven images. It must be remembered that the description to be found in our Bibles to-day, cannot be considered authentic, for when the translation was made, during the reign of James I of England, practically nothing was known of ancient music, and the musical instruments in use at his time, were substituted for those of Israel.

The Assyrians being a warlike race used instruments of percussion, and where wind instruments were employed, they were the militant trumpets and drums. Their stringed instruments, of which the dulcimer (the ancestor of our zither) was the most popular, were all made with metal strings and very often metal janglers, similar to those now on tambourines, were attached. All Assyrian music was high pitched and penetrating. In some bas reliefs we see the figures of the women, pinching their throats to make a high shrill tone.

The Egyptians had a definite science of music, which antedates 3000 B. C. and was closely connected with religion and astronomy. During the Golden Age, 1500-1200 B. C., music was employed, not only as a social diversion, but as an adjunct to religion. Professionally trained dancers and singers formed schools of music, where were also to be found large bands of instrumentalists and choruses. In many wall paintings we see representations of these large orchestras; they are always conducted by a leader, and a preponderance of stringed instruments is noticeable. The Egyptians used the lyre and the lute, but the national instrument

was the harp,* which we find in all sizes, from those carried in the hand, to the immense temple harps of twenty-three strings. In days of battle, trumpets and drums were employed, but the wind instruments, which were the most popular in Egypt, were the single and double pipes or flutes. These blended well with the stringed instruments. A typical Egyptian instrument, which the Hebrews and Greeks both borrowed from their Nile neighbors, was the sistra or sistrum, a horseshoe-shaped bar of metal, with a handle. When this was shaken in the hand the metal janglers fastened across it vibrated with a tingling rhythm, which was used to accompany the temple dances.†



ASSYRIAN INSTRUMENTS

1. Lyre, 5 strings.
2. Lyre, 10 strings.
3. Assyrian lyre.
4. Assyrian lute.
5. Double flute.

It was from the Egyptians that the Hebrews and Greeks obtained their knowledge of the science of music. The Hebrews also borrowed instruments from the Assyrians, as well as the Egyptians, and with the well-known musical ability, which has always been an attribute of the Hebrew race, it is not surprising that the Israelites had, not only a definite science, but a direct influence on our modern musical development. Large choirs of voices and instruments were used in the religious service of the Hebrews, and during the reign of King Solomon 4,000 musicians were employed in the temple service. All religious music was chanted by the priests and answered by the choir, in the form we know in the Catholic Church to-day as antiphonal singing.‡ The earliest instrument of the Hebrews was the Shofar, a trumpet

* It was while in captivity in Egypt that the Israelites learned the beauties of the harp, which they adopted as their national instrument. These small hand harps were those used by David. See also Psalms CXXXVII, 1-5.

† It was undoubtedly the sistra that Miriam used as accompaniment to her song of triumph.

‡ The psalms of David were written to be sung in this antiphonal manner. We still use them this way as "Responsive Readings" in our Protestant churches to-day.

made from a ram's horn, and still used in the orthodox temples, to assemble the congregation on festival and holy days. These horns were duplicated in brass for use in times of war, yet strangely, we find no records of drums or percussion instruments being used by the Hebrews. Pipes and flutes were often combined with the lyre, the psaltery and the harp, and the sistra is frequently noted in temple use.

EGYPTIAN DANCE

ILLUSTRATIONS

64228 Birchos Kohanim (Benediction by the Priests)
Cantor G. Sirota and Chorus

64231 Kawokores Rohe Adre (Like a Shepherd)
Cantor G. Sirota and Chorus

HINTS FOR TEACHERS

The illustrations are records made by the greatest Jewish cantor, Sirota, of the Orthodox Synagogue of Warsaw. The chants are in the antiphonal style and are in the traditional manner of Biblical times.

Lesson III

The Music of the Greeks

The Greeks adopted their musical science from the Egyptians. It is customary to divide Greek music into three general periods:

1. MYTHICAL AGE—prior to 675 B. C. (As the Pythian Games founded 1000 B. C. introduced musical contests, it is customary to begin the knowledge of Greek musical science from that date.) It was during this period that the mythical stories of the power of music,

FRENCH REPRESENTATION OF OLD GRECIAN DANCE

as illustrated by Hermes, Pan, Apollo, Marsyas, Orpheus, Amphion, originated. Homer (950 B. C.) was responsible for the heroic poetry recited by the bards to the accompaniment of the lyre.

2. CLASSICAL PERIOD—650-338 B. C. Macedonian Conquest. This period really culminated in the fifth century in Athens. The greatest names associated with the music of this time were, the musicians Terpander, Pythagoras, Arion; the poets Alcarus and Sappho; and the Attic School of Drama.

TERPSICHORE
(Note example of primitive lyre)

3. ALEXANDRIAN PERIOD — 325 B. C. to Christian Era. During this time the original thought in art gave way to servile copying of the past great works. This is the period of Roman music also, which, like the other forms of art, was but a bad imitation of that of Greece.

The Greek scale was founded on the tetra-chord, meaning four tones. In different localities of Greece the position of the half tone in the tetra-

chord varied, thus we have as the principal scales: Dorian, Phrygian, Lydian, Mixo-Lydian, Hypo-Dorian, Hypo-Phrygian and Hypo-Lydian.*

The Greeks were especially fond of stringed instruments, the lyre and cithara being the most popular; the wind instruments were the auloe or long flute, the single and double flutes, and syrinx or Pan's pipes, a mouth organ of seven reeds bound together. They used but few percussion instruments, and these were small in size, being mostly tambourines, cymbals and the sistra. Trumpets and horns of brass were used occasionally, but were very popular in Roman days.

APOLLO
(Note example of later form of lyre)

In the Greek theatre, the choruses and the dancers were of great importance. Many of the principal actors sang their lines with an accompaniment on the lyre.

The method of notation employed by the Greeks indicated only the places where the breath should be taken, hence the signs used were known as neum.† Later a definite written language was developed from the neum notation.

ILLUSTRATIONS

35279 Hymn to Apollo (Found at Delos, 1893) (Harp acc. by Emma Rous) Elsie Baker

63511 { Kyrie Kekraxa — Greek Church Choir
{ Kinonikon — Greek Church Choir

HINTS FOR TEACHERS

In presenting these records try to have class feel the difference between the religious feeling expressed in the Hymn to Apollo and the hymns used later in the Church service. If possible play again one of the Sirota records that class may compare them. Remember that the Greek Church kept a much purer form of the Greek service of music than did the Latin Church.‡

* It was from the combination of the double tetra-chords of the Greek scales that our major and minor scales were later developed.

† This term is derived from the Greek word meaning breath.

‡ The Russian Church of today belongs to the Greek Church.

Lesson IV

The Music of the Early Church

During the early days of Christianity, music was divided into Religious Music and Secular Music. When the bands of Christians met in the secret chambers of the Catacombs, psalms were chanted as a part of the service, in the old antiphonal manner of the Hebrews. With the establishment of the Greek Church, Greek methods were also employed. From the legendary history we know of St. Cecilia, St. Augustine and others, we realize the important part music played in the early religious enthusiasm.

CHURCH OF ST. AMBROSE, MILAN

Secular songs and dances, as well as all instrumental music, became a part of the daily life of the people and was entirely distinct from the religious forms until the time of the Crusades.

The important names of the Early Church School are: Ambrose (333-397), Bishop of Milan, 394, collected the old chants then in use, for a definite form of Church service, and sent missionaries to Northern Europe to teach the Ambrosian chant. Ambrose used four of the Greek modes known as authentic. We know little of his chant, save that it was metrical.

Pope Gregory (—— d. 604) destroyed the Ambrosian chant and established the Gregorian chant or Plain-Song now in use in the Catholic Church. These chants were written in a large book called Antiphonarium, and the notation of the Greek neums was used. Gregory added to the four authentic modes—the four Plagal modes as well. He established schools for choristers and gave a definite form to the mass.*

* The musical mass in its regular form consists of these parts: (a) *Kyrie Eleison*, a general plea for mercy; (b) *Gloria in Excelsis*, which is sometimes divided into three distinct sections, opening with the words Dominus Deus, Qui tollis and Quoniam tu solus; (c) the *Credo* or Nicene Creed; (d) the *Sanctus*, with the Hosanna before the elevation; (e) the *Benedictus* after the elevation; (f) Agnus Dei. Sometimes to the mass are added the *Gradual* (the hymn sung between the Epistle and the Gospel), and the Offertorium (the hymn which follows the Credo), but both of these are variable.

EXAMPLES OF EARLY NOTATION

FIRST PAGE OF THE GREGORIAN ANTIPHONAL

SPECIMEN OF HUCBALD MANUSCRIPT

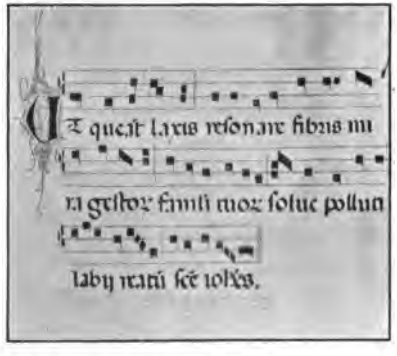
(*a.*)

(*b.*)

(*c.*)

OLD MANUSCRIPTS

(*a.*) Zurich, Tenth or Eleventh Century.
(*b.*) Provence, Twelfth Century.
(*c.*) Zurich, Thirteenth Century.



FOURTEENTH CENTURY MANUSCRIPT OF HYMN TO ST. JOHN THE BAPTIST

Hucbald of Flanders (840-930) tried to establish harmony on the basis of scientific relationship of tone. He attempted reforms in notation and made use of parallel lines to indicate tonal relationship, from which comes our present staff.

FROM AN OLD MSS.

POPE GREGORY DICTATING HIS ANTIPHONAL

Guido of Arezzo (995-1050) established the method of solfeggio in use to-day, thus simplifying the teaching of music. He used colored lines on which the neums were written, and indicated by means of letters, before each line, that all neums on said line were of a certain pitch, and those above and below were thus given a definite relationship. The line letters used were C, G, and F, and from these developed our clefs of to-day.

FROM "GERBERT'S SCRIPTORES"

GUIDO OF AREZZO EXPLAINING HIS USE OF THE MONOCHORD TO THE BISHOP THEODALDUS

Franco of Cologne (thirteenth century) established a system of representing rhythm by means of noteheads signifying duration, triple time being used by him entirely.

Thus, our three elements of music—rhythm, melody and harmony, were developed in the Christian Church, with harmony first, melody second and rhythm last.

ILLUSTRATIONS

61123 Exultate Justi Sistine Choir

71001 Kyrie Eleison (Gregorian High Mass) Sistine Choir

Offertorio e Communione (Greg orian High Mass) Sistine Choir

HINTS FOR TEACHERS

These examples of Gregorian chants give you an excellent opportunity of presenting the antiphonal chant of the Catholic Church. Compare with the Sirota and the Greek Church records. It may be well to replay one of each.

Lesson V

Secular Music in Mediæval Days

While the science of music was being developed by the Church, the real spirit of music was in the hands of the common people. We have found that all that is best in music rises from the natural feeling of the folk, and this is just as true in the early development as it is in the founding of our modern national schools.

CHURCH OF ST. JULLIEN, PARIS, 1330

The early Minstrels were divided into two classes: the Bard, who recounted deeds of chivalry; and the Minstrel Musician, who, in addition to his musical attainments, did tricks also, and frequently appeared as an actor in the early Miracle and Mystery Plays. These Minstrels in France were known as Jongleurs, or Jugglers, in distinction to the Troubadours, or French Knights, who sang their lays to the fair court ladies. When they settled in the cities the Minstrels formed guilds similar to those of the other trades, the earliest being the order of Jongleurs of St. Jullien in Paris, which held the right to produce all the music for that city and refused to allow any musician, not a member, to play there. In England and Germany similar conditions are found, the town pipers of Germany existing in some places until the middle of the nineteenth century.

We note in our General History, that, as a result of the Crusades, there ensued a period known as "The Age of Chivalry" (Twelfth Century). To this period belong the Troubadours of France, Italy, and Spain (called Trouvères in Northern France) and the Minnesingers of Germany.

NURNBERG, THE HOME OF THE MEISTERSINGERS

THE TABLATURE OF THE MEISTERSINGERS OF NURNBERG

ST. CATHERINE'S CHURCH, NURNBERG, WHERE THE MEISTERSINGERS MET

DECORATION IN MINSTRELS' HALL, WARTBURG CASTLE, SHOWING THE ANNUAL CONTEST OF THE MINNESINGERS

The Troubadours counted among their numbers:

King Thibaut of Navarre;
Richard I of England;
William, Count of Poitiers;
Adam de la Halle (—— d. 1287. The most famous).

These Troubadours wrote in the simple style of the song, and accompanied their melody with stringed instruments. They frequently employed Jongleurs to aid them in furthering their cause.

The Minnesingers (Thirteenth Century), Singers of Love, carried on the same movement in Germany. They were also the epic poets of the day, and the greatest German poetic versions of mediæval legends were due to their influence. The greatest order of the Minnesingers met in the Wartburg Castle in Eisenach, and included Hermann, the Landgrave of Thuringia, Gottfried von Strassburg, Heinrich Tannhäuser, Walther von der Vogelweide, Wolfram von Eschenbach (these names have been immortalized by Richard Wagner in "Tannhäuser") and Heinrich von Meissen (—— d. 1318).

An outgrowth of the Minnesinger order were the guilds of Meistersingers. When the later Crusades drew the nobility to the far East, the common people took up the cause of music, and in 1300 their guilds, known as the Meistersingers, became incorporated institutions.

These guilds were conducted on lines similar to the trade organizations, and thus the science of music was encouraged. Wagner in his opera "Die Meistersinger von Nürnberg" introduced us to the customs of the sixteenth century order, which was dominated by the great genius, Hans Sachs (1494-1576), "a shoemaker and poet, too."

ILLUSTRATIONS

17290 { **When the Nightingale Doth Sing** (Troubadour) } **Reinald**
{ **Summer Time** (Minnesinger) } **Werrenrath**

HINTS FOR TEACHERS

Have pupils look up the dates of the principal Crusades and compare them with the rise of secular music. Pupils should also study the poems attributed to Gottfried von Strassburg and Wolfram von Eschenbach, and note how Wagner uses their Teutonic versions of the old legends in "Tristan and Isolde," "The Ring of the Nibelungen," "Lohengrin" and "Parsifal."

Lesson VI

Mediæval Schools of Music

The rise of definite schools of music was a result of the general musical knowledge, which was fast spreading among the common people. With the establishment of the University of Paris in 1100, a school of music was considered as necessary as a school of science, and we have absolute proof that such a school must have existed in England, because we have the manuscript of a six-part canon called "Sumer is icumen in" (probable date 1225 to 1240).

ADRIAN WILLAERT

From France the movement spread to the Netherlands, then down to Italy, and gave rise to the birth of Opera, at the end of the Renaissance. The music of this period was originally all written for choruses, and was composed in the strict antiphonic style of the Gregorian chant, later

developing into the polyphonic or many-voiced, part writing. All music was composed on the strictest pattern of the contrapuntal development, the canon being the form most used, as giving the greatest opportunity for the display of technical knowledge.

OLD PRINT DATED 1508

PERSONIFICATION OF MUSIC WITH THE AUXILIARIES, THE PARTS AND THE MUSICIANS

The development is particularly associated with the great School of the Netherlands (1450-1600). This school is generally divided into four periods:

First period (1450-1500). Rise to counterpoint with little or no consideration of melodic beauty.

Second period (1500-1540). Attempts at pure tonal beauty. Chief master of this period, Josquin des Pres, a contemporary of Martin Luther, whose use of folk music doubtless influenced Josquin.

Third period (1540-1570). Netherlands masters go to Italy and establish the Italian Schools:

Venice, Adrian Willaert—instruments.

Rome, Claude Goudimel—choruses.

Naples, Johannes Tinctor—solo singing.

Fourth period (1570-1600). Counterpoint made subservient to individual expression. The great master of this period is Orlando de Lassus (1514-1594), the contemporary of the great Roman, Palestrina, who is justly regarded as the greatest composer of religious music that is to be found in the annals of the Catholic Church.

This period corresponds to the time of the greatest Gothic architecture and follows the schools of painting of the Netherlands.

ILLUSTRATIONS

35279 Sumer is icumen in (English Canon, Thirteenth Century)
Victor Chorus

71023 Filiae Jerusalem (Gabrieli) Sistine Choir, directed by Perosi

HINTS FOR TEACHERS

"Sumer is icumen in" should be replayed several times, as it is impossible for any class to comprehend it at one presentation.

Gabrieli was the first follower of Willaert in the instrumental school of Venice. Recall to your class the reason why Venice was closely identified with the musical instruments of the far East. Refer here to the fact that Pope Pius X has in our own day returned to the use of the Gregorian style of the Early Contrapuntal Schools.

Lesson VII

Birth of Opera to Handel

In our study of secular music we find that all the Mysteries and Miracle Plays were given with music and that occasionally Pastoral Plays, were produced with music by the Troubadours, but no real development, combining the drama with music, takes place until the seventeenth century, when, through the efforts of a band of wealthy Florentine nobles, who believed that the Greek drama was originally produced with musical accompaniment, the form of opera was given to the world. This band of men, known as the Camerata, were the inventors of Monody, or single melody, with the accompaniment subordinated. With their first opera, "Dafne," produced in 1597, they laid down the principles of the modern music drama, namely, that drama, music and interpreter should be of equal importance.

JEAN PHILIPPE RAMEAU

In 1660 the real movement began with the publishing of the score of "Eurydice," a music drama by Peri and Rinnuccini. This work was produced for the marriage of Maria de Medici to Henry IV of France, and scores were sent all over Europe.

From Florence the movement now spread to the other schools of Italy; to France, Austria and Germany. Its development in Italy takes three forms. (These three schools founded by the Netherland Masters should be here briefly reviewed):

ROME.—Development of choruses, particularly noticeable in the interest shown here in oratorio.

NAPLES.—Vocal display becomes of greater importance than dramatic action.

VENICE.—Instrumental development and marvelous stage equipment. Opera divided into Opera Seria and Opera Buffa.

(From the Venetian School many important results are observed, which will be considered in detail in Course IV.)

BY FRA BARTOLOMMEO

ANGELS, SHOWING LUTE AND VIOL

In Germany the Thirty Years' War* made the expense of the opera practically impossible, and we find but few works in this form were written.

In France the opera takes at once a popular place, due to the influence of Perrin and Lully, who held from the French government the exclusive rights to produce opera in France.

The greatest masters of opera in the seventeenth century are:

VENETIAN SCHOOL:

Monteverde (1567–1643) introduced violins into the orchestra.†
Cavalli (1600–1676) introduced the comic element in opera.
Carissimi (1604–1674). Oratorio writer of Rome.
Cesti (1620–1669). Pupil of Carissimi. Attempted to combine ideas of this master and Cavalli, and divided the opera into Opera Seria and Opera Buffa.

NEAPOLITAN SCHOOL:

Stradella (1645–1681?).
Alessandro Scarlatti (1659–1725). Contemporary of Handel.

FRENCH SCHOOL:

Perrin (— –1675). Founder of French Opera.
Lully (1633–1687). Founder of Italian Opera in France.
Rameau (1683–1764). Contemporary of Handel.

ENGLISH SCHOOL:

Pelham Humphreys (1647-1674). Founder of English Opera.
Henry Purcell (1658–1695). Greatest English composer.

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* The remarkable growth of instrumental forms in Germany is a direct result of the bringing into the country of all the folk music of the various nations engaged in this struggle. This is a point which should be frequently reiterated.

† The development of the viol family (violin, viola, violoncello, contra bass) is a direct result of the intercourse between Venice and the far East. The rebec of the East was combined with the crwth of Northern Europe and became the viol; this reached its perfection of development in the School of Cremona (established by Amati in 1520), which was especially prominent during the seventeenth and early eighteenth centuries.

GERMAN SCHOOL:
Heinrich Schütz (— –1672).
Reinhard Keiser (1673–1739).

At the time of Handel the Opera Seria had long been separated from the true music drama, and was in reality simply a string of recitatives and arias, sung by actors in costumes, and with elaborate stage settings, but as the individual vocal display was the only point which musicians seriously considered, we find practically no true dramatic action.

ILLUSTRATIONS

74249 Nightingale's Passion Song ("Hippolyte et Aricie") (Rameau) — Alma Gluck
74155 Largo (Handel) — Charles Gilibert
88189 Mid Lures and Pleasures ("Rinaldo") (Handel) — Mme. Schumann-Heink

HINTS FOR TEACHERS

Do not be discouraged if the class is unable to remember all these names from one lesson. Be sure they are correctly written in the note books as we shall refer to them very often in future lessons.

QUESTIONS

Which of these selections represents poetic thought? Which is imitative music? What voice sings the first? The second? The third?

CHORUSES

Antioch (Old Hymn). (Handel.)
Captive (Handel). From "Art Songs."

Lesson VIII

The Oratorio to Handel

The early oratorio is more closely related to the Miracle Plays than is the opera, yet our first oratorio, as such, grew out of a movement which took place in Rome and which was similar to that of the Florentine Camerata. St. Philip Neri, a pious priest of the Church of St. Maria in Vallicelli, made it his custom to invite the young people of the church to come one evening each week, to his private ora-

tory, and there they enacted scenes from the Bible. Finding that the interest was greatly enhanced by music, the good St. Philip persuaded some of his friends, who were followers of Palestrina, in the Roman School, to help him by writing musical accompaniment for these short Biblical plays. Thus there came into being, the "Society of Oratorians of Rome"; their first complete work appearing in 1600; this was called "The Life After Death, an Oratorio." This work was composed by Emilio Cavalieri, whose pupil Carissimi, carried on his ideas, which fast spread through the other schools of Italy, and to France, Germany and England.

GEORGE FREDERIC HÄNDEL

In Germany these musical settings of sacred subjects were always used as a part of the Church service and were known as Church Cantatas, and Passion Music, as well as by their Italian name of oratorio. As the opera developed vocally and instrumentally, so in its turn did the oratorio, until, at the time of Handel, it ranked with the opera as the greatest vehicle of vocal expression in music.

Handel's most popular work in this form is "The Messiah," although in musical worth "Samson," "Israel in Egypt" and "Judas Maccabæus" occupy an important position.

Handel wrote forty operas which are practically obsolete to-day. It is as an oratorio composer that his chief fame rests.

ILLUSTRATIONS

16980 Dead March ("Saul") (Handel) Pryor's Band
85103 He Shall Feed His Flock ("The Messiah") (Handel) Mme. Homer
74131 Sound an Alarm ("Judas Maccabæus") (Handel) Evan Williams
31770 Hallelujah Chorus ("The Messiah") (Handel)
Victor Chorus with Sousa's Band

HINTS FOR TEACHERS

Review with class the Miracle and Mystery Plays. Describe an oratorio in detail; "The Messiah" being an excellent one to use for illustration. Point out to the class that many of the choruses with which they are familiar in High School are taken from oratorios, and have class learn to which oratorio these belong. Tell the story of "Judas Maccabæus."

QUESTIONS

Which voice sang the second and third selections? Which principle of music do these selections illustrate? Is the orchestra used to depict dramatic meaning? If so, how? Which represents national feeling?

CHORUSES

See the Conquering Hero Comes—"Judas Maccabæus" (Handel).
Come Unto Him, "The Messiah" (Handel).
Largo, "Xerxes" (Handel).

Lesson IX

Johann Sebastian Bach

In the middle of the nineteenth century, Robert Schumann declared boldly: "To Johann Sebastian Bach music owes as great a debt as does a religion to its founder." It is true that our history of music actually begins with Bach, whose remarkable development of instrumental forms, is the foundation on which all modern music really rests. It has been said that if all the music since Bach's time should be lost to th world, it could be recreated from the Bach manuscripts.

JOHANN SEBASTIAN BACH

Johann Sebastian Bach (1685-1750) is a direct musical descendant of the old German town pipers, and all his music reflects Protestant Germany. Bach's entire life was spent in his native land, which, doubtless, accounts for the fact that his only choral writings were in the forms used for the Church service. He laid the foundation for our modern pianoforte technic with his remarkable work, "The Well Tempered Clavichord." Bach's violin studies comprise about one-third of the modern violinists' repertoire; while his organ compositions are justly regarded as being the fundamental foundation on which modern organ playing is built. (Although

BACH'S BIRTHPLACE IN EISENACH

Handel was in some respects a greater virtuoso on the organ than Bach, he left very few written compositions for the instrument.)

Bach was the culmination of all the greatness of the contrapuntal school, combined with the deep poetic insight into the true ideality of music. For this reason his works may be regarded as the embodiment of the science of music, yet they will always make a direct appeal to the human heart.

ILLUSTRATIONS

81045	**Ave Maria (Bach-Gounod)**	**Mme. Gadski**
64132	**Gavotte in E major, for Violin (Bach)**	**Fritz Kreisler**
17184	**Bourrée (Suite III, for Violoncello) (Bach)**	**Victor Quintette**
70047	**Air for G String (Bach)**	**Victor Herbert's Orchestra**

HINTS FOR TEACHERS

Recall to your class the fact that while Italy, France, Germany and England had well-established schools of music during the seventeenth century, in America our settlements in Virginia, New York, Massachusetts and Pennsylvania were only just beginning. Although distracted by many wars with the Indians, and dissensions with the mother countries of Europe, our colonists still contributed to the advancement of culture

ST. JOHN'S CHURCH, LEIPSIC, WHERE BACH IS BURIED

by the establishment of many schools and colleges. Of these, Harvard (1638), William and Mary, in Virginia (1692), and Yale (1700), are the most important.

MORNING PRAYERS IN HOUSE OF BACH

The forms used at Bach's day are fully described in Lesson XXV, Course III. If possible these forms should be considered at this time. It will be well to have pupils prepare short papers on "A Comparative Study of Bach and Handel," who were born the same year. Let this be done from a personal side, as well as from a study of their compositions, as it will in that way make a stronger personal appeal to each individual student.

QUESTIONS

What principle does the first selection express? In what form is the second? Does the fourth express one of music's fundamental principles? If so, what? Where did you hear this selection before?

CHORUSES

Unto Thee Will I Sing (Bach).
Song of the Pilgrim (Bach).
Help Us, Lord (Bach).

Lesson X

Gluck

Christopher Willibald Gluck (1714-1787) was the first great German composer to interest himself in the development of opera,

although all his efforts in this direction took place in Paris, so that his name is now associated with the rise of the French Opera.

At the time of Gluck the form known as "Oratorio Opera" held sway throughout Italy, Germany and England—the French School being less influenced by its preposterous absurdities than any of the others. In France a definite interest in the drama is more apparent at this time than in any other country, and this is largely responsible for the fact that it was here that the efforts of Gluck were made.

CHRISTOPHER WILLIBALD GLUCK

Gluck in his preface to his opera "Alceste," declares that "Simplicity and Truth are the sole principles of the beautiful in Art." Feeling that truth was handicapped by the artificial superficialities of the day, Gluck declared boldly against the then existing form of opera, and laid down the principles on which the modern music drama has since been built. He demanded a libretto which should not only be good poetry, but good drama as well, and he wrote music to conform to the plot and in the strictest sense to interpret the situations. The overture became in reality the true prelude or preparation for the action that was to follow; the old rules regarding arias were laid aside, so that when the dramatic situation should call for a certain actor, that person should appear and sing his aria, without regard for the display of his powers of vocalization, but with simple dramatic effect.

Gluck's ideas caused a small musical revolution in France; part of the Court sustaining the Italian form, which was ably championed by Piccini, the other declaring for Gluck, the reformer of French opera. Although Gluck founded no school, his influence is felt in the works of Mozart, Beethoven and von Weber, but it is not until the time of Richard Wagner that Gluck's true greatness stands revealed.

Gluck wrote thirty operas, of which "Alceste," "Orfeo," "Armide," "Iphigénie en Tauride," "Iphigénie en Aulide" are the greatest and best known. These works are still given, both on account of their historical interest, as well as their true dramatic and musical worth.

ILLUSTRATIONS

88286	**Fatal Divinità—"Alceste" (Gluck)**	**Mme. Homer**
64075	**Melodie, Op. 26 (Gluck)**	**Maud Powell**
16950	**Gavotte ("Paris and Helen") (Gluck)**	**Victor String Quartet**
17184	**Ballet ("Iphigenia in Aulis") (Gluck)**	**Victor Orchestra**

HINTS FOR STUDY

Review briefly the beginnings of opera and the form of Handel. Chronologically Gluck follows Handel, though he was fully half a century in advance of his time. The difference between the Courts of Vienna and Paris should be spoken of, the purely Italian influence of the late Renaissance that had crept into Vienna and the national spirit which was awakening in Paris. The greatest literary men of Paris in the late seventeenth century—Moliere, Racine, Corneille, etc., should be recalled, in relation to the return of interest in the classical drama which still existed at this time. Note the use of the Ballet, a favorite form in French Opera.

QUESTIONS

What voice sings the air from "Alceste"? What instrument plays the second selection? From what opera is this adapted? What example of form is used in the third? Compare with the Bach Gavotte.

CHORUSES

Lift Up Your Heads, O Ye Gates (Gluck).
The Broken Ring (Gluck).
See What Grace ("Iphigenia in Aulis") Gluck.

Lesson XI

Haydn

Franz Josef Haydn (1732-1809) is called the "Father of the Sonata." He may also be rightly called the father of the string quartet and the symphony orchestra, for it was he who established the string quartet, and who divided the symphony orchestra into the four divisions which we have to-day; namely: strings, wood-wind, brasses

FRANZ JOSEF HAYDN

and percussion instruments. Haydn established the definite form known as the "Sonata Form," upon which all the first movements of sonatas, duets, trios, quartets, etc., concertos and symphonies since his day have been built. Most of his life was spent in Vienna, but in his later years, while in England, he became enthusiastic over Handel's work, and on his return wrote several oratorios, of which "The Creation," 1798, and "The Seasons," 1801, are the most famous.

Haydn's style was clear and bright, sincere in spirit and genial in melody, a style which reflects the content and happiness of the German folk music. Haydn was the teacher of both Mozart and Beethoven.

ILLUSTRATIONS

16083	**Austrian National Hymn (Haydn)**	**Pryor's Band**
88289	**My Mother Bids Me Bind My Hair (Haydn)**	**Geraldine Farrar**
64135	**Minuet (From Symphony) (Haydn)**	**Mischa Elman**

HINTS FOR TEACHERS

In taking up the work of Haydn in detail, the forms he established and his arrangement of the instruments of the orchestra will be found in Lesson XXVI, Course III. The class should be assigned a lesson on Mozart's life for the following week, and it will be well to announce that a paper will be required on "A Comparative Study of Haydn and Mozart." Recall that Haydn and George Washington were born the same year, 1732. Therefore, the class should not forget that although Germany at this time fixes the forms for future development in music, America was doing a far more important act for the world by establishing the form for future government.

QUESTIONS

Which illustration depicts nationality? In what form is the third? Does it reflect folk music? Does the second reflect folk spirit or is it in operatic style?

CHORUSES

Austrian Hymn (Haydn).

O Worship the King (Haydn).

Lesson XII

Mozart

Wolfgang Amadeus Mozart (1756-1791) is one of the most human and lovable of the great composers. The period in which he lived is one of romantic interest, and his early life as a musical prodigy, before the principal Courts of Europe, always makes a distinct appeal. Mozart was one of the greatest prodigies the world has ever known. His early experiences at Court* gave his music a delicacy and refinement which is not found in the works of his German predecessors. He wrote in all forms and for all instruments, as well as oratorios and operas. He left forty-nine Symphonies, of which the three written in the summer of 1788 (E flat, G minor and C major) are the most famous. His greatest operas are "Marriage of Figaro," "Don Giovanni" and the "Magic Flute." Mozart was gifted with a marvelous spontaneous melody, so that even in his strictest contrapuntal works, his music has a simplicity and naive grace which charms all hearers.

ILLUSTRATIONS

88300 Voi che sapete (From "Marriage of Figaro") Mme. Tetrazzini
88196 Aria (From "Titus") (Mozart) Mme. Schumann-Heink
17087 Minuet (From "Don Giovanni") (Mozart) Victor Band

HINTS FOR TEACHERS

A comparative historical table of the rulers of the eighteenth century may be of interest in the study of this period.

FRANCE:
Louis XV, 1715–74. Seven Years' War, 1756–63.
Louis XVI, 1774-92.
Revolution, 1789–95.
Napoleon, 1795.
Napoleon made Emperor, 1804.

AUSTRIA:
Maria Teresa, 1740–80.

GERMANY:
Frederick the Great of Prussia, 1740–86.

RUSSIA:
Catharine II, 1762–96.

* Point out the lavish Court life at the time of Mozart and show how this affects Mozart's compositions with a refinement which is lacking in those of Haydn.

STATUE OF THE YOUNG MOZART

HOUSE IN SALZBURG WHERE MOZART WAS BORN

ROOM IN WHICH MOZART WAS BORN

ENGLAND:
George III, 1760–1820.
American Revolution and the founding of the Republic.

QUESTIONS

Which of these numbers is for voice? What voice sings the first? The second? Is this an aria from opera or oratorio? What principle is represented by the third? How does this differ from the Minuet of Haydn's heard last week?

CHORUSES

The Blacksmith (Mozart).
Father, Hear the Prayer We Offer—Go Forsake Me (Mozart).
The Minuet (Mozart).

Lesson XIII

Beethoven

Ludwig van Beethoven (1770-1827) is the greatest personality in the history of music. His works mark the culmination of the Classical School of music and open the doors to the Romantic School. It is difficult to study Beethoven, for his genius is so colossal, his sublimity so overwhelming, that it compels our awe and reverence, as well as our admiration. Every page of Beethoven's music is a page of his own personal heart history, and to comprehend this music one must study his biography and learn to know the trials, the hardships, the battles and the triumphs of this "Michaelangelo of Music."

Beethoven wrote in all forms; his greatest works are:

SYMPHONIES	Nine for full orchestra.
CONCERTOS	Five for piano. One for violin.
ORATORIOS	Mount of Olives. Mass in D.
OPERA	"Fidelio."
OVERTURES	Leonore, No. 2. Leonore, No. 3. Egmont. Coriolanus.

QUARTETTES..... { Rasoumowsky.
E flat.
D-C.

FOR PIANO

SONATAS..... { Pathetique.
Waldstein, Op. 21.
Appassionata, Op. 23.
Moonlight.
Kreutzer for violin and piano.

Beethoven's compositions may be divided into three periods:

1792–1803.—Influence of Haydn and Mozart, Op. 1 to Op. 50—include First and Second Symphonies, first three Piano Concertos, many Sonatas and shorter compositions.

1803–1815.—Rise of Beethoven's individuality. The affliction of deafness increases. Greatest works of this period are opera "Fidelio," Symphonies "Eroica, No. 3;" No. 4; "Fate," or No. 5; "Pastoral," No. 6; Symphony in A, No. 7; Symphony in F-major, No. 8.

1815–1827.—Culmination. Beethoven now totally deaf. Mass in D. Symphony No. 9 with Choral setting of Schiller's "Ode to Joy."

Beethoven's works are still rightly regarded as the greatest models of instrumental form. New orchestral effects, new methods of portraying dramatic ideas, some changes in form, it is true, have come into music since his time, but nothing which has not been suggested in Beethoven's music. As Mendelssohn once said, "When Beethoven points the way who shall dare say 'thus far and no farther?'"

ILLUSTRATIONS

35245 Chorus of Prisoners ("Fidelio") (Beethoven) Victor Male Chorus
74307 Adelaide (Beethoven) Evan Williams
35268 Part I, Part II, 35269 Part III — Leonora Overture No. 3 (Beethoven) Victor Orchestra

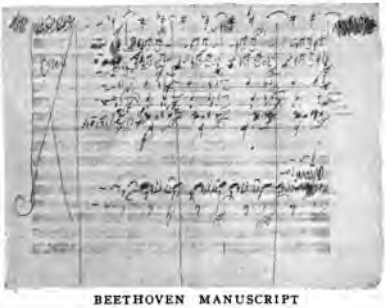
HINTS FOR TEACHERS

For the study of Beethoven's orchestral works see Lesson XXVII, Course III. Do not feel discouraged that it is impossible to give all of Beethoven's true greatness to your class in one lesson, but do try to make the student feel the dominating personality, and the sad tragedy of Beethoven's life. Avoid silly anecdotes regarding the petty trivialities of his life; the stories of Beethoven's peculiarities

HOUSE IN BONN WHERE BEETHOVEN WAS BORN; NOW THE BEETHOVEN MUSEUM

BEETHOVEN'S BIRTHROOM

BEETHOVEN'S BIRTHPLACE FROM COURTYARD (X)



BEETHOVEN MANUSCRIPT

may be of amusing interest to your pupils, but are unworthy of consideration. Do not allow an over-sentimental attitude regarding Beethoven, as expressed by some of his biographers, to influence you on the other side. Beethoven's tragic life history should be familiar to your students, but they should also realize that he lived in a remarkable historical epoch. Recall the great political events of the Napoleon campaigns, the Revolutionary tendency which was fast becoming a marked influence in literature, art and music. A strong point should be made of Beethoven's republicanism, his love of Nature, his reverence for God; the friendship of Beethoven and Goethe should be pointed out, and the inspiration to Beethoven of Schiller and Goethe should be remarked.

In America the War of 1812 took place.

QUESTIONS

In what language is the second selection? What voice sings it? Is it purely German or does it show Italian operatic influences? Is the third selection program music? How? For what opera is this the overture? What composition reflects poetic thought?

CHORUSES

My Faithful Johnny (Scotch) (Beethoven).
Come, O Creator (Beethoven).
The Skies Resound (Beethoven).
The Larghetto (Beethoven). (Arr. Henry Stillman Kelly.)

Lesson XIV

Schubert and the German Lieder

Franz Peter Schubert (1797-1828) was the one native composer of Vienna. He lived at the same period as Beethoven, though he knew the latter but slightly. Schubert is the most pathetic, and at the same time unusual figure in musical history. Possessed of a spontaneous gift of melody, which has never been equaled, Schubert wrote his great compositions, as though directed by an invisible force, and the greatest of his works he never heard produced. On the

stone which marks Schubert's last resting place there is inscribed: "Music hath buried here a rich treasure, but still richer hopes." How great these hopes were, was not realized until 1840, when Robert Schumann discovered in Ferdinand Schubert's home an old pile of manuscripts of Franz Schubert which, at the time of the composer's death, had been valued at less than fifty dollars. Among these papers Schumann found all the compositions which are considered Schubert's greatest works, including the "Unfinished Symphony," the Symphony in C Major, No. 10, and many others.

FRANZ PETER SCHUBERT

Schubert wrote in all forms of music, leaving about 650 songs, part songs, masses, 18 dramatic works, 24 piano sonatas, many overtures, 20 string quartets and 10 symphonies, besides a vast quantity of smaller compositions for piano and other instruments.

Schubert's short piano compositions are full of melodic and harmonic charm, and in poetic content point the way towards the Romanticism of Mendelssohn and Schumann. Aside from the many beautiful instrumental compositions which Schubert gave the world, his chief contributions to musical literature, were his marvelous songs, which occupy a unique place in the development of music. During the eighteenth century the old folk song had been completely dominated, by the Italian methods of singing, although we have occasional glimpses of true German feeling, in some of the songs of Haydn, Mozart and Beethoven. Schubert, however, brought the German song to a state of perfection, which has never been advanced since his day. He stands in the same relation to the German lied, that Beethoven occupies toward the symphony. In Schubert's songs the melody always fits the poetic thought of the words, and although predominant, it is greatly augmented by the accompaniment, which seems to form, as it were, an atmospheric setting for the words. The Schubert Lieder may be designated in three general classes, and we will find by so doing that our fundamental principles of music are thereby expressed:

1. FOLK MANNER SONGS—a song in which the same tune is repeated for each verse.

SCHUBERT'S BIRTHPLACE, VIENNA

HOUSE WHERE SCHUBERT DIED, VIENNA

SCHUBERT'S GRAVE IN VIENNA

2. ART SONGS in which the melody reflects the words and sentiments expressed.

3. ART BALLAD, or song which narrates a definite story.

No. 1 therefore reflects the folk song in form and content.

No. 2 expresses poetic thought in form.

No. 3 program music.

There were a number of great composers who developed Schubert's form of the Art Ballad. The most important of these was Carl Loewe (1796-1869), whose ballads were always distinctly dramatic. Loewe elaborated his accompaniment so that it always was of great importance in the musical characterization.

ILLUSTRATIONS

88013	**Who is Sylvia? (Words by Shakespeare) (Schubert)**	**Mme. Eames**
64093	**Serenade (Schubert)**	**Evan Williams**
88342	**Erl King (Schubert)**	**Mme. Schumann-Heink**
68339	**The Wanderer (Schubert)**	**Arthur Van Eweyck**
	The Watch (Loewe)	**Arthur Van Eweyck**

HINTS FOR TEACHERS

Be sure to make the class feel that Schubert has always in his songs kept a direct relationship between the words and music. His choice of poets should be remarked: Shakespeare, Klopstock, Schiller, Goethe, Müller, Matthieson. Many interesting anecdotes of Schubert will aid the students in remembering his unique gift of spontaneity. Recall the anecdote to be found in all biographies of Schubert, which tells of his spontaneous composition of "Hark, Hark, the Lark" and "Who is Sylvia?" Students should look up the great musicians living in Vienna at this time, who were contemporaries of Beethoven and Schubert.

QUESTIONS

What voice do you hear first? Second? Third? Last? Which is dramatic? Does the accompaniment aid in dramatic expression? How many characters are depicted in the third? Which is imitative? What character of song is each?

CHORUSES

The Wild Rose (Schubert).

Cradle Song (Schubert).

The Wanderer (Schubert).

Lesson XV

Romanticism in Germany

The middle of the nineteenth century is known as the Romantic Period of musical history. It was but natural that the feeling for romance so prevalent throughout Europe, and manifested in the other arts, should make a marked impression on music. As the nature of music is but an expression of individuality, it was impossible for musical art to be restricted to the classical forms of the past. Yet from the beginning of the development of modern music we have noted a marked tendency toward free expression, and much of the music of the so-called Classical School was decidedly romantic in spirit. However, we find from 1830 to 1863 all composers are moved by this spirit, which thus gives a peculiar quality to the whole epoch.

CARL MARIA VON WEBER

In music, as in art and literature, the terms Classical and Romantic mean little except in relation to each other. The aim of the classical master was to reflect ideal beauty in a form which should be impersonal in character; therefore, the masters of the Classical School adapted all their thought and expression to a definite mould or form. The ideals of romantic art served to present individual thoughts, moods or dreams, which the composer could transfer to his audience, either by the medium of the old classical forms, which he adapted unhesitatingly to suit his needs, or by the creation of entirely new forms, more or less similar to those used in the past. The fundamental principle of Romanticism is individuality, which takes these forms for its expression: virtuosity, program music, nationality.

In Germany the change from the Classical School to the Romantic is less pronounced than in France, where individuality is for the first time given a free rein in every branch of the art. Taking Beethoven as the connecting link between the Classical and Romantic Schools, we find his contemporaries, Schubert and von Weber, both showing a marked tendency toward romantic expression; Schubert in all his compositions reflects this feeling and by the creation of the German Lieder opens up a new pathway to the romantic composer.

Carl Maria von Weber (1786-1826) gave to the German people the first national opera, for with "Der Freischütz," produced in 1821, Germany heard for the first time a great operatic work, based on a German folk tale, told in German folk music, and sung by German singers in the German language.

FELIX MENDELSSOHN-BARTHOLDY

The two greatest masters of the German Romantic School were Felix Mendelssohn-Bartholdy and Robert Schumann. Both were men of wealth and education, and by virtue of their intellectual achievements, were well fitted to carry on the work of the Romantic School.

Mendelssohn (1809-1847) is one of the most lovable personalities in musical history. Possessed of a strong melodic gift, Mendelssohn was from his earliest childhood, surrounded by the best of musical training, and his work, although anticipating the romantic feeling, still reflects the technical science of his predecessors. Mendelssohn wrote in all forms, save that of the opera. His largest works were the oratorios "St. Paul" (1836), "Hymn of Praise" (1840), and "Elijah" (1846). His symphonies while following the classical models, are program music in that they are given definite titles, such as, "The Reformation," "Scotch," "Italian." The two latter works also make use of national characteristics, although one feels throughout that they were created by a German mind.

ROBERT SCHUMANN

Schumann and Mendelssohn both made use of the overture form as a vehicle for the expression of program music. They called their works in this form "Concert Overtures," and many of Mendelssohn's greatest works, including "The Fair Melusina," "The Hebrides," "Calm Sea and Prosperous Voyage," etc., were in this form.

In his piano compositions Mendelssohn used the song form and the poetic thoughts he here expressed were designated as "Songs Without Words." He also gave us two concertos for piano with orchestra,

and the famous concerto for violin and orchestra, many chamber compositions, and works for the organ. Mendelssohn's chief popularity rests on the incidental music which he composed for Shakespeare's "A Midsummer Night's Dream." This composition, which he began when but a boy, reflects the grace, the elegance and the melodic charm of his genius, coupled with his mastery of the technique of composition.

Robert Schumann (1810-1856) was a far more original genius than Mendelssohn, but as his early education was pursued with the intention of his becoming a lawyer, Schumann did not have the advantage of a technical musical education. Yet his romantic imagination, poetic insight and independence, make his compositions of extreme importance to the Romantic Period. Schumann wrote in all forms, even making some futile attempts at dramatic composition. There have remained of these efforts several excellent overtures to "Genoveva," "Faust" and "Manfred," which serve to show Schumann at his best. His four symphonies are full of melodic and harmonic charm, although the technicalities of form are frequently frankly ignored. He left many compositions in the form of chamber music, as well as a number of choral works, but it is as a composer of songs and short piano works that Schumann deserves first rank. All of his piano compositions, including his famous concertos, were written for the talented young pianiste, Clara Wieck, who afterward became Madame Clara Schumann, the devoted wife of the composer. Schumann was chiefly responsible for the finding of the greatest Bach manuscripts, which had been unknown since Bach's day, and it was Schumann, also, who gave to the world the greatest of Schubert's works. As the editor of "The New Journal of Music," the most famous musical paper of history, Schumann introduced to the world the greatest works of Bach, Schubert, Mendelssohn, Berlioz, Chopin, Liszt, Wagner and Brahms.

Other great German composers of this period were:

Ludwig Spohr (1784-1859);
Heinrich Marschner (1795-1861);
Ferdinand Heller (1811-1885);
Robert Volkman (1815-1883);
Carl Reinecke (1824-1911);
Adolph Jensen (1837-1879);
Franz Lachner (1804-1890);
Joachim Raff (1822-1882).

ILLUSTRATIONS

31819 Overture—Midsummer Night's Dream (Mendelssohn)
Victor Concert Orchestra

74285 (1) Spring Song (Mendelssohn) — Vladimir de Pachmann
74285 (2) Vogel als Prophet (Schumann) — Vladimir de Pachmann
64217 Return of Spring (Schumann) — Evan Williams
31740 Song—The Two Grenadiers (Schumann) — Reginald Werrenrath

HINTS FOR TEACHERS

These illustrations are chosen to show the greatest examples of the forms of Romantic composers. Describe these compositions carefully before playing them.

QUESTIONS

Which compositions are program music? Which depicts poetic thought? Which composition reflects national spirit? What voice sings the third? The fourth? Does the accompaniment aid in presenting the picture here?

CHORUSES

My Jesus, As Thou Wilt (von Weber).
Boat Song (von Weber).
Farewell to the Forest (Mendelssohn).
Over Hill, Over Dale (Mendelssohn).
Wake, O Sweet Rose (Schumann).
Highland Cradle Song (Schumann).
The Winter Hath Not a Blossom (Reinecke).

Lesson XVI

Romanticism in France

The French Romantic School carried all the points of Romanticism to a much greater extreme than did the Germans, and as the Court of Louis Phillippe attracted all the literary and artistic genius of the day, so, too, musicians from other lands settled here and became identified with what we know as the French Romantic School. François Chopin, of Poland; Franz Liszt, of Hungary; and Niccola Paganini, of Italy, in the instrumental school; Cherubini, Spontini, Bellini and Donizetti, Italians, and Meyerbeer, a German, in the opera school.

HECTOR BERLIOZ

The greatest French master of this period was Hector Berlioz, who, as Schumann once said, "is the most uncompromising champion of program music." For over a century the French School had been identified exclusively with the form of the opera, and we find practically no development of instrumental music in France until the advent of Hector Berlioz (1803-1869), whose peculiar personality is the most unique to be found in all musical history.

Berlioz was possessed of an exhaustive knowledge of the technical possibilities of the instruments of the orchestra, and his tone coloring and orchestral combination were always extreme. He departed from all regular forms in the writing of his works, but gives us always a picture in tone, painted with such amazing coloring that he stands unique among a school of musicians, known for their eccentric individual expression. Berlioz made use of a characteristic phrase or motive which he called "the fixed idea," and all his compositions are worked out on this plan; all have definite titles and tell their own individual stories. Berlioz wrote in all forms, but his most successful works were for orchestra, in the form of the "dramatic" symphony; of these, "Harold in Italy," "Romeo and Juliet" and "Episode in the Life of an Artist," are the best known. His most popular work is the dramatic cantata "Damnation of Faust," although the "Requiem Mass" and several operas, among them "Benvenuto Cellini" and "Les Troyens," are still often given successfully in Europe.

FREDERIC FRANCOIS CHOPIN

Frédéric François Chopin (1810-1849) is classed with the French School, although in most of his music Chopin boldly proclaims his love for his native Poland. It was Schumann

who introduced Chopin to the world with the words: "Hats off, gentlemen; a genius." There has never been a greater charm exerted over the music of the world than that of Chopin, though he wrote only for his own instrument, the piano, with the exception of a few beautiful songs.

As both a pianist and composer, Chopin exerted a rare influence on modern music, for he gave us not only the true poetic conception of tone, but also the possibility of combining national effects in music, by his use of the Mazurkas, Polonaises and Waltzes of Poland. Although all of Chopin's music is poetic expression, verging toward program music, he gave no titles to his works and sought to make no suggestions to his hearers of the hidden beauty, which each listener feels in lurking in the depths of his musical tone poems.

FRANZ LISZT

Franz Liszt (1811-1886), of Hungarian parentage, was trained as a pianist in Vienna and Paris, where his early life was spent. Later, Liszt became identified with the German School and may well be regarded as the founder of the modern instrumental school of Germany to-day. Liszt was not only the greatest of the bravura pianists, but his extraordinary personality, his generosity and remarkable teaching ability, would cause him to be ranked as important in musical history had he never written any compositions. As a pianist he established the plan of piano transcriptions of songs, operatic and orchestral compositions, and every great pianist since his day has acknowledged his great genius as a technical virtuoso. All his works for piano make use of brilliant technical effects. His Hungarian Rhapsodies, built upon Hungarian folk dances, are among the most popular of his works. Liszt left many large works for chorus, his two oratorios, "St. Elizabeth" and "Christus," being remarkable for their dramatic instinct, yet he wrote no operas. His greatest works are the two Symphonies with Choruses, "Faust" and "Dante's Divine Comedy," and the thirteen Symphonic Poems for Orchestra. In these works he allied himself as a firm adherent of the school of program music masters, using titles, guiding themes, characteristic instrumentation and

a new development of the sonata form to make possible the telling of his marvelous stories in tone. For the orchestral effects and the forms developed by the French School see Lesson XXVII, Course III.

ILLUSTRATIONS

35241 Overture—Carnival Romain (Berlioz) Victor Concert Orchestra
64224 Mazurka (Op. 15, No. 2) (Chopin) Vladimir de Pachmann
74260 Prelude (Op. 28, No. 24) Etude (Op. 10, No. 5) (Chopin) Vladimir de Pachmann
35122 Hungarian Rhapsody, No. 2 (Liszt) Pryor's Band

HINTS FOR TEACHERS

A comparison between German and French Romantic Schools should be the basis of a short paper by students at this time. As the principles of the Romantic School are the foundations of our modern schools of to-day, a strong point should be made of the nationality which is apparent in Chopin's and Liszt's music.

QUESTIONS

Which of these compositions reflect nationality? Which program music? Which poetic thought? Which are for piano?

CHORUSES

Memorial March (Chopin).
Thou Art Like a Flower (Liszt).

Lesson XVII

Opera Before Wagner

Although the keynote of the Romantic School "individual expression," made itself manifest in the most striking manner in the purely instrumental schools, we find a great interest in opera at this time as well. As stated in Lesson XV the first great national opera of Germany was Carl Maria von Weber's "Der Freischütz," which appeared in 1821. Other composers who contributed to the German Romantic Opera were Ludwig Spohr (1784-1859) and Heinrich Marschner (1795-1861).

The dominant influence in Italy at this time was that of Rossini (1792-1868), who wrote many dramatic absurdities into the Opera Seria, but whose use of Opera Buffa was masterful.

This lighter form of opera, known in France as Opera Comique,

became very popular in Paris, where witty dialogue, sparkling music and piquant acting always received popular approval. The names to be remembered in France during this period:

Étienne Méhul (1763-1817), "Joseph."

François Boieldieu (1775-1834), "La Dame Blanche."

Daniel Auber (1782-1871), "Fra Diavalo."

Louis Hérold (1791-183), "Zampa."

Jacques Halévy (1799-1862), "La Juive."

The French successor of the Opera Seria was the French Grand Opera. With the reconstruction of Paris after the Revolution, two National Opera Houses were built, one for the production of Opera Comique, the other for Grand Opera. To Paris at this time came many of the greatest operatic composers of the day, to join those Italians who had always maintained there an Italian School of Opera. The greatest names to be remembered are:

Luigi Cherubini (1760-1842), who was from 1788 associated with the French School, and was, for many years, the Director of the Paris Conservatory. He follows Mozart rather than Gluck, but his extreme pedantic insistence on formal expression, handicaps severely his best attempts. Cherubini's greatest works are: "Lodoiska," "Médée," "Les Deux Journées," and although they are tragic in character, they are classed as Opera Comique because they contain spoken dialogue.

LUIGI CHERUBINI

Gasparo Spontini (1774-1851) treated historic and heroic subjects with pompous manner.

Also to the French Grand Opera School belongs Rossini's "William Tell," the greatest of his works in the Grand Opera manner. Rossini's two Italian followers, who also wrote for the Paris stage, were:

Gaetano Donizetti (1797-1848), who wrote in both Opera Comique and Grand Opera style; and Vincenzo Bellini (1801-1835) who wrote only in the serious style.

It was a German, however, who gave the French people that form of French Grand Opera, which in spectacular effects had never been

equaled, and which caused him to become the idol of the Parisian public. Originally named Jakob Liebmann Beer, this great composer whom we know as Giacomo Meyerbeer (1791-1864), held the opera stage in Europe until the advent of Richard Wagner. Meyerbeer was brilliantly gifted, but all his efforts were directed toward the effective, superficial ideas of the stage, rather than toward its greatest ideals. He was the real founder of melodramatic opera, which has been so popular since his day. The greatest operas of this period are:

GERMANY:

Carl Maria von Weber	"Der Freischütz."
	"Euryanthe."
	"Oberon."
Ludwig Spohr	"Faust."
	"Jessonda."
Heinrich Marschner	"Hans Heiling."
	"The Vampire."

ITALY:

Gioachino Rossini	*Opera Buffa.*
	"Barber of Seville."
	Opera Seria.
	"William Tell."
	"Semiramide."
Gasparo Spontini	"La Vestale."
Gaetano Donizetti	"Don Pasquale."
	"Lucrezia Borgia."
	"Lucia di Lammermoor."
	"Elisir d'Amore."
Vincenzo Bellini	"La Sonnambula."
	"Norma."
	"I Puritani."
Giacomo Meyerbeer	"Robert Le Diable."
	"Les Huguenots."
	"Le Prophète."
	"L'Africaine."

ILLUSTRATIONS

88391 Largo al factotum ("Barber of Seville") (Rossini) Titta Ruffo
88299 Mad Scene ("Lucia di Lammermoor") (Donizetti) Mme. Tetrazzini
74275 Benediction of the Swords ("Les Huguenots") (Meyerbeer) Journet, with Metropolitan Opera Chorus

HINTS FOR TEACHERS

Mention the use of the "Barber of Seville" story by Mozart in "Figaro," and the humor as here portrayed; point out the historical material used by Meyerbeer in "Les Huguenots" and the literary significance of "Lucia di Lammermoor." (See "Hints for Teachers," Lesson XII, Course IV.)

QUESTIONS

Which selection is from Opera Buffa? Which from Grand Opera? Which is the most dramatic? Does the orchestra aid in the dramatic interpretation? Which voice sings with chorus? Which gives patriotic feeling?

CHORUSES

The Highlands (Boieldieu).

List, the Trumpets' Thrilling Sound ("Huguenots") (Meyerbeer).

O, Italia Beloved (Donizetti).

Masaniello (Auber).

Lesson XVIII

Wagner

By many, Richard Wagner (1813-1883) is regarded as the Revolutionist of Opera, who demolished all old forms, and who reconstructed the Music Drama on principles entirely his own. In the strictest sense, this is not true, for Wagner simply returned to the oldest version of the Music Drama and found, that, with the Camerata in Florence, the only idea has been to produce a work in which the music, drama and interpretation should be of equal importance. He observed the changes and abuses which Gluck had sought to correct, and he found that the Opera School of the nineteenth century had fallen back into many of the old ideas, with the result that there was no longer a complete unity in operatic works.

WILHELM RICHARD WAGNER

TANNHÄUSER ON HIS WAY TO THE WARTBURG

Wagner tells us in his autobiography that his early life was influenced by the dramas of Shakespeare, the symphonies of Beethoven, and the operas of von Weber. Wagner's first operas were constructed on the lines of the French Grand Opera—the first two were absolute failures, but with the production of "Rienzi" in 1841, Wagner was proclaimed the equal if not the superior, of Bellini, Donizetti and Meyerbeer. But in the writing of this work Wagner had discovered the dramatic absurdities of the form, and in his next work, "The Flying Dutchman," he attempted his first important use of the "leit motif," or characteristic theme for his different characters, and also used these themes, in anticipation of the advent of his characters, in a manner he later described as "the making of the audience a part of the being." On his way to Dresden to conduct "Rienzi," Wagner visited the Wartburg Castle, and there he became familiar with the legendary stories which he uses in all his later works. "Tannhäuser" gives us an actual description of the Minnesinger Knights who inspired Wagner with the Teutonic versions of "The Ring of the Nibelungen," "Lohengrin," "Tristan and Isolde" and "Parsifal."

"Tannhäuser" was produced in 1845, but brought down such a storm of criticism that, when Wag-

TANNHÄUSER AT THE WAYSIDE CROSS

ner was forced to leave Germany a political exile, he found himself a musical outcast, as well. Only one great genius, Franz Liszt, seemed to appreciate his efforts, and to Liszt at Weimar, Wagner sent his "Lohengrin." This work is really the turning point of Wagner's career. It was produced by Franz Liszt on August 28, 1850, for the centennial celebration of Goethe's birth at Weimar. To the little scholastic town all the greatest minds of Germany had come to do homage to the great German poet, and they heard for the first time the wonderful music drama of "Lohengrin." From that day Wagner was recognized as a genius by his adversaries as well as by his friends.

In "Lohengrin" Wagner not only uses the "leit motif," but he also makes use of characteristic instrumentation: thus, Lohengrin's motif is always given by the strings, Elsa's by the wood-winds, and King Henry's by the brasses. With "Lohengrin," too, Wagner also used the overture as a prelude or vorspiel, to prepare his hearers for the action which is to follow, and we find each act has its own prelude, and these are as important to the dramatic significance as the later action on the stage.

Although "Lohengrin" became the most popular opera of the day, Wagner had no opportunity of hearing his work, but remained still an exile in Switzerland. He had practically completed his entire "Ring of the Nibelungen," "Tristan and Isolde," "Die Meistersinger," and had made sketches for "Parsifal," when he was recalled to Germany by the young King Ludwig II of Bavaria, who placed wealth and power behind him, and made possible the building of an ideal playhouse, in Bayreuth, where his works could be given an ideal performance.

Wagner marks the culmination of the Romantic School and the beginning of the Modern School, for every great opera since his day clearly reflects the influence of the "greatest musical personality since Beethoven."

Wagner's theory of the Music Drama returns to the fundamental principle that music, poetry and action shall be inseparable. As Wagner wrote his own dramas and conceived his own stage effects, the music therefore becomes a more vital factor than in the works of his predecessors. The vocal parts do not conform to any absolute set rules regarding formal recitatives and arias, but remain ever a part of a complete dramatic effect.

WAGNER'S WORKS

Early Operas

- "Die Feen." — Only performed now as curiosities.
- "Das Liebes-verbot." — Only performed now as curiosities.
- "Rienzi," 1842, in style of French Grand Opera.

Operas of Wagner's Transition to Music Drama.

- "The Flying Dutchman," 1843.
- "Tannhäuser," 1845.
- "Lohengrin," 1850.

Music Drama

- "The Ring of the Niebelungen," consisting of four parts:
  - "The Rhinegold."
  - "The Valkyrie."
  - "Siegfried."
  - "The Dusk of the Gods."
- "Tristan and Isolde." From legend of Gottfried von Strassburg, Minnesinger.
- "The Mastersingers of Nuremburg," 1868. Wagner's one comic opera. A satire on his critics.
- "Parsifal." A Sacred Festival Opera on the Grail legend of Wolfram von Eschenbach, Minnesinger.

ILLUSTRATIONS

31846	**Bridal Chorus—"Lohengrin"**	**Victor Opera Chorus**
70080	**Prize Song—"The Mastersingers"**	**Lambert Murphy**
62693	**Ride of the Valkyries—"The Valkyrie"**	**La Scala Orchestra**
87002	**Brunnhilde's Battle Cry—"The Valkyrie"**	**Mme. Gadski**

HINTS FOR TEACHERS

This is too large a subject for one lesson, but must be given in condensed version so that pupils may know Wagner's principles, and their applications to his principal works. Refer to the Minnesingers and Meistersingers of our earlier period of history. Also point out the significance of the Wartburg Castle, where the Minnesingers met. Remember that it was here Martin Luther was imprisoned, and here he wrote "Eine Feste Burg." In the little town of Eisenach Johann Sebastian Bach was born. We study Wagner in detail in Course IV, so these illustrations are chosen to illustrate two points only. First, Wagner's use of the leit motif in the orchestra to assist Lohengrin in his narrative, and to help the audience by this use of the

GRAIL MOTIF to know from whence Lohengrin has come. Notice the use of strings in the orchestra.

In the "Ride of the Valkyries" Wagner gives us a musical description in the orchestra to introduce his third act of "The Valkyrie" and to carry us into the final scene. (See Lesson XIV, Course IV.) In the Prize Song we have an excellent example of Wagner's great melodic gift.

Remember that Wagner lived in exile during the period of the Civil War in America.

DIE WARTBURG

QUESTIONS

Are these illustrations program music or absolute music? What principles does Wagner use in the second? Where does the third selection occur in the opera? For what purpose is "The Ride" introduced? What instruments are used? Which number is an example of poetic thought? Which is imitative music?

CHORUS

Spinning Chorus from "Flying Dutchman" (Wagner).

Lesson XIX

The Influence of Wagner

Wagner's influence has been apparent in all opera since his day. As a striking example of this is the change found in Italy. Of the Italian masters, Giuseppe Verdi (1813-1901), stands pre-eminent. His

early works are all in the traditional style of the Italian Opera, but in 1870, after the universal recognition of Wagner, we find that Verdi employs some of the Wagnerian ideas, with the result that his most successful dramatic works are written after this period. To compare "Aida" (1871), "Otello" (1887), and "Falstaff" (1893), with Verdi's dramatic absurdities of his earlier period, is to note how great was his gain in the musical expression as well as dramatic thought. All Verdi's followers have declared that the influence of Wagner has been strongly apparent in the modern Italian School.

In France the change in the methods used by Gounod, while not as radical as that noticeable in Verdi, is still apparent. Bizet, the composer of "Carmen," was a devoted adherent of Wagner's ideals as adapted to the French Opera School, while the modern masters of the French School have all shown the direct influence of Wagner's "Music of the Future."

In Germany the direct followers of Wagner in opera are Carl Goldmark (1830), Engelbert Humperdinck (1854) and Richard Strauss (1864).

ILLUSTRATIONS

89018 Duet—Home to Our Mountains ("Il Trovatore") (Verdi) Mme. Homer and Caruso
88178 Toreador Song ("Carmen") (Bizet) de Gogorza and Chorus
64188 Witches' Ride ("Hänsel and Gretel") (Humperdinck) Albert Reiss
89028 Duet—The Fatal Stone ("Aida") (Verdi) Mme. Gadski and Caruso

HINTS FOR TEACHERS

All of the operas will be studied in detail in Course IV. The "Hänsel and Gretel" record illustrates folk spirit as well as humorous description. Give a short outline of the story of "Aida" and point out that here we have example of a duet closing the opera, which has real dramatic significance.

QUESTIONS

What principle does the "Toreador" Song illustrate? What voice sings it? How is national feeling expressed? What element is apparent in the third? Is the vocal beauty sacrificed to give the humorous conception? In the first duet what voices did you hear? In the last? Which duet is most dramatic?

CHORUSES

Unfold, Ye Portals ("Redemption") (Gounod).
Praise Ye the Father (Gounod).
Nazareth (Gounod).

Lesson XX

Johannes Brahms

Johannes Brahms (1833-1897) stands as the foremost German composer of absolute music in the nineteenth century. In describing his method of composition, Mr. Huneker once said, "Brahms pours the new wine of the Romanticists into the old bottles of the Classicists."

When but a young boy, Brahms was discovered by Joseph Joachim and Franz Liszt, who sent him to Robert Schumann, then considered the foremost critic in Germany. Schumann had long predicted the advent of a genius who should return to the old forms, bringing the poetic quality of the Modern School with him: he now proclaimed that this youth of nineteen was the one, who should be the leader of the pure and true in modern German instrumental music.

Brahms has often been ranked with Bach and Beethoven, for his compositions show a rare mastery of the technical difficulties of the art, combined with the love of poetic tonal expression, which has been possessed by but few. Yet the true beauty and worth of the compositions of Brahms can only be appreciated by an intimate acquaintance. To appreciate the greatness of Brahms one must make an effort to study his compositions just as one must realize the symbolic depths of Robert Browning before his true worth as a poet stands revealed.

JOHANNES BRAHMS

Since the beginning of Romanticism the musical world, looks, first, for music which by its descriptive character, its amazing technical achievements or its startling tonal combinations, will surprise and amaze. Before the advent of Brahms, they were prone to forget that the true tonal beauty of absolute music, was as important in music's development as that of program music.

One of our modern critics in comparing Brahms with Tschaikowsky said: "Tschaikowsky's music sounds better than it is, while Brahms' music is better than it sounds."

Brahms wrote no operas, but his beautiful songs, some as simple as the old folk song, others in the style of Schubert's art lieder, show his rare genius of vocal expression; his "German Requiem" is rightly regarded as one of the greatest choral works of the modern day. Brahms wrote many short compositions for piano, which reflect the style and poetic character of Schumann; sonatas and chamber compositions; concertos for violin or piano with orchestra; overtures for orchestra; and, like his devoted master, Robert Schumann, four great symphonies. He contributed no new forms, but he did more for modern music, by showing again to the world, the beauty of music as an absolute art.

ILLUSTRATIONS

17181	**Wiegenlied (Lullaby) (Brahms)**	**Elsie Baker**
87099	**Auf dem Kirchhofe (In the Churchyard) (Brahms)**	**Mme. Gadski**
64131	**Hungarian Dance (Brahms)**	**Fritz Kreisler**

HINTS FOR TEACHERS

An excellent illustration of Brahms' deep poetic quality is to be found in these songs. In the Hungarian Dance notice the use of the national themes, and speak of Brahms' interest in Hungarian melodies, which came through his friendship for Edouard Remenyi.

QUESTIONS

What voice sang the first selection? The second? Which song is an example of folk-manner song? Which of art song? What instrument played the last number? Which is national in character?

CHORUSES

Minnelied (Brahms).
Lullaby (Brahms).
Greeting (Brahms).
The Sandman (Brahms).

Lesson XXI

Modern Music

The School of Modern Music in general is a direct outgrowth of the Romantic School. It may be said that Richard Wagner's works mark the culmination of the Romantic School and are the foundation of modern Opera, and that Franz Liszt stands in the same relation to instrumental music.

ANTON RUBINSTEIN

With the exception of the greatest modern German master, Johannes Brahms, and his followers, all modern instrumental music has been founded on the two principles, of the Romantic School, namely, Program Music and Nationality.

The Instrumental Schools of both Italy and France now rank with the Schools of Opera in those lands. In the latter country it may be said that the most interesting development of modern instrumental music is now taking place.

The most important feature of the latter part of the nineteenth century has been the rise of the National Schools of Music in Russia, Bohemia, Norway, Sweden and Finland. In England and America, while the compositions have not been so remarkable, as in other lands, we still find a strong impetus toward musical growth. The great names to be remembered in these Modern Schools are:

GERMANY:

Johannes Brahms (1833-1897).
Engelbert Humperdinck (1854-).
Carl Goldmark (1830-).
Richard Strauss (1864-).

FRANCE:

César Franck (1822-1890).
Camille Saint-Saëns (1835-).
Jules Massenet (1842-1912).
Claude Debussy (1862-).

ITALY:

Giuseppe Verdi (1813-1901.)
Giovanni Sgambatti (1843-).

Giacomo Puccini (1858-).
Ermanno Wolf-Ferrari (1874-).

RUSSIA:
Anton Rubinstein (1830-1894).
Peter Ilitysch Tschaikowsky (1840-1893).
Alexander Glazounow (1865-).
Sergei Rachmaninoff (1873-).

SCANDINAVIA:
Niels Gade, Denmark (1817-1890).
Edward Grieg, Norway (1843-1907.
Emil Sjögren, Sweden (1853-).
Jan Sibelius, Finland (1865-).

BOHEMIA:
Friedrich Smetana (1824-1884).
Antonin Dvořák (1841-1904).

ENGLAND.
Edward Elgar (1857-).

AMERICAN:
Edward MacDowell (1861-1908.)

ILLUSTRATIONS

64164	**The Old Witch ("Hänsel and Gretel") (Humperdinck)**	**Otto Goritz**
74135	**Meditation ("Thaïs") (Massenet)**	**Maud Powell**
31739	**Overture—1812 (Tschaikowsky)**	**Pryor's Band**

HINTS FOR TEACHERS

Review lessons on the Romantic School. All of the development of music is a logical growth. Be sure that your class feels this especially in relation to the Modern School. No. 1 is Program Music in Opera. No. 2 is an interlude used as is the Wagnerian Prelude to prepare the audience for the action in the next scene. No. 3 is National Program Music.

QUESTIONS

What voice sang the first selection? To what school does Humperdinck belong? To what school does Massenet belong? What instrument played the second? What phase of the Wagnerian principle does this represent? What does the third express? Is this Program Music or National Expression? To what school does Tschaikowsky belong?

CHORUSES

Haakon's Cradle Song (Grieg).
Welcome the Morning (Grieg).
Olav Trygvason (Grieg).

Lesson XXII

The Russian School

The first Russian composer to recognize the possibilities of his native land was Michael Glinka (1803-1857), who may be regarded as "The Father of Russian Music." A close student of folk music, Glinka felt that the Russian people, were wondrously endowed with an individual musical speech, which he now attempted to show them was as worthy of their consideration as the Italian and French music, in which they had so long delighted. Glinka gave to the Russian people their first opera, "A Life for the Czar," which was produced in 1836.

MICHAEL GLINKA

Anton Rubinstein (1830-1894) must, however, be considered as the "Founder of the Russian School," for, although trained in the German Romantic School, it was through the influence of Rubinstein that the National Russian Schools of St. Petersburg and Moscow were established in 1861. Here music was taught to the Russian peasant, as to the nobility, by Russian teachers, speaking the Russian language. A remarkable pianist and a composer whose works, though graceful and charming, are outranked by his contemporaries, it is safe to say that Rubinstein's chief cause for fame in the future, will be the fact that he laid the foundation of the great Russian School, which has exerted such a tremendous influence on modern music.

When the Russian School was originally established in 1861, most of the musicians connected with its work were men of other professions, as: César Cui (1835), lawyer; Borodin (1839-1881), a physician; Rimsky-Korsakoff (1844) a naval officer; Moussorgsky (1893-

CÉSAR CUI

1881) a government attache; Tschaikowsky (1840-1893), a lawyer. The influence of these masters built a remarkable school of music in Russia, where to-day the leading figures are:

Glazounow, 1865;
Arensky, 1861;
Rachmaninoff, 1873;
Scriabine, 1872.

Of the first group the greatest genius was Peter Ilitsch Tschaikowsky, one of the most dominating personalities of the Modern School. In his early life he was an enthusiast over Italian music, and he cherished a deep love for Mozart's grace and elegance of expression, throughout his life. Of a morbid temperament, Tschaikowsky, reflects in almost all his compositions the deep brooding sadness of the Russian heart. His use of the orchestra is brilliant and daring, and his combinations of tonal color are as barbaric as many of the customs of his native land. He wrote in all forms, his symphonies and concertos being the most remarkable of his orchestral compositions.

In his program music, Tschaikowsky shows an originality, which is most remarkable; then in the absolute expression of poetic thought in tone, he gives us Russian national music, worked out in polyphonic beauties, which make his compositions deserving of their great popularity. His most popular orchestral works are the "Fifth Symphony," the "Manfred Symphony," the "Pathetique Symphony," the "Overture 1812" and "Marche Slave."

Of the younger group of Russians the genius of Tschaikowsky has seemed to fall on Alexandre Glazounow, who has already written six symphonies, and many excellent shorter compositions of distinctly Russian character.

ALEXANDRE GLAZOUNOW

ILLUSTRATIONS

60039 Toréador et Andalouse ("Bal Costumé") (Rubinstein) — **Balalaika Orchestra**

70077 Kammenoi-Ostrow (Rubinstein) — **Victor Herbert's Orchestra**

64261 Kaleidoscope (César Cui) — **Efrem Zimbalist**

64209 Song of the Shepherd Lehl (From "Snow Maiden") (Rimsky-Korsakoff) — **Alma Gluck**

31800 Adagio Lamentoso—Symphony Pathetique (Tschaikowsky) — **Pryor's Band**

HINTS FOR TEACHERS

Have class remember that foreign influences came into Russia at the time of Peter the Great. The rise of national expression in the nineteenth century has been felt in the works of Tolstoi, Gogol and others in the literature and art of Russia. Before the founding of the Russian National Conservatory no music was taught in Russia except to the nobility, and then by French, Italian or German masters. To-day we find Russia proud to honor many artists and musicians who have come from the common people. Speak of Balalaika Orchestra (see Lesson XX, Course I), and also refer to the influence of the folk music of Russia on her present-day composers. Tell the story of Tschaikowsky's "Pathetique Symphony."

SERGEI RACHMANINOFF

QUESTIONS

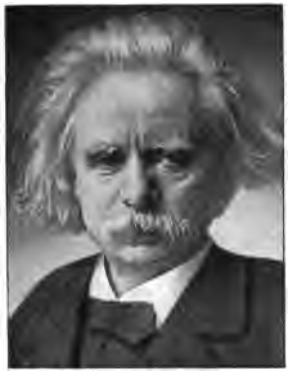
What class of music is the first selection? The second? The third? The fourth? What instruments played each selection? Which belong to the Modern School? What voice sang the third? Which is imitative? Which is national? Which is an example of poetic thought?

CHORUSES

Melody in F (Rubinstein).
Wanderers' Night Song (Rubinstein).
The Angel (Rubinstein).
A Night Picture (César Cui).

Lesson XXIII

Scandinavian Music



EDVARD HAGERUP GRIEG

Scandinavian music should be subdivided into four groups:

DENMARK:
Niels Gade (1817–1890).

NORWAY:
Ole Bull (1810–1880).
Halfdan Kjerulf (1815–1868).
Edvard Grieg (1843–1907).
Johann Svendsen (1840–).
Christian Sinding (1856–).

SWEDEN:
August Södermann (1832–1876).
Emil Sjögren (1853–).
Tor Aulin (1866–).

FINLAND:
Jan Sibelius (1865–).

The real founder of music in Scandinavia was Niels Gade, who was greatly influenced by Schumann and Mendelssohn, during his days of study and frequent travel in Germany. In style, his work resembles that of Mendelssohn, but always reflects the Scandinavian spirit, coupled with a highly poetic Romanticism. He stands in the same relation to Scandinavian music that Rubinstein does to the Russian School.

Great interest in the Scandinavian music, was always aroused by the marvelous genius of Ole Bull, and the songs of Kjerulf. It was Ole Bull also who discovered the gifts of his younger countryman, Edvard Hagerup Grieg, who to-day is rightly regarded as the most important master of the Norwegian School. Grieg was especially successful in the smaller forms of instrumental composition

OLE BULL

and in his songs, although his orchestra suites, overtures and concertos for both piano and violin show remarkable understanding of the possibilities of the modern orchestra. Grieg also wrote three notable violin and piano sonatas, and several large compositions for chorus and orchestra. In all of his works, although the modern spirit is everywhere apparent, Grieg never fails to reflect the national flavor of the Norwegian folk song.

PROF. CHRISTIAN SINDING

Johann Svendsen is rightly regarded as a noteworthy disciple of Grieg, but the mantle of the master seems to rest on the talented young genius, Christian Sinding, who is at present the most interesting musical personage of Norway.

In Sweden, the best-known native composer is Emil Sjögren, whose work has been almost entirely confined to the smaller forms of instrumental composition and to songs.

The most unique musical figure of the North to-day is Jan Sibelius, who has introduced to us in his wonderful tone poems for orchestra, the music and legends of far-away Finland. Sibelius has undoubtedly been greatly influenced by the characteristics of the Modern School in general and the Scandinavian expression of Grieg, in particular.

JAN SIBELIUS

ILLUSTRATIONS

35007 Peer Gynt Suite—Parts I and II (Grieg) Pryor's Band

16764 I Love You (Grieg) Frederic Gunster
16764 Cradle Song (Grieg) Emil Muench

HINTS FOR TEACHERS

We have chosen illustrations from Grieg as his music reflects the Norse characteristics better than any other composer. Review Lessons XXIV and

XXV, Course I. Tell the story of Ibsen's "Peer Gynt." Have class realize the relationship of the Norwegian dramatists to the school of music.

QUESTIONS

What difference is noticed between this suite and ballet suite of Gluck? What numbers of Bach were taken from the suite form? What is the character of these Norwegian songs? What voice sings them?

CHORUSES

Peasant Wedding (Södermann).
In Autumn (Gade).
The Poet's Tomb (Gade)

Lesson XXIV

The Bohemian School

Wagner once described Bohemia as "the land of harp players and street musicians." It has always been considered one of the most musical countries of Europe. In Prague, from the early days to the present time, musicians have ever been assured of an appreciation of their art, which could be found nowhere else in Europe. From the sixteenth century to our own time, town pipers and strolling musicians have kept alive the folk music of Bohemia, and yet no definite school of music was established there until the middle of the nineteenth century. This was, of course, largely due to the political misfortunes of Bohemia.

The father of Bohemian music was Friedrich Smetana (1824-1884), who was a famous composer and pianist, a pupil of Franz Liszt, whose form of the symphonic poem Smetana made his chief vehicle for instrumental expression. Smetana left a series of six symphonic poems, entitled "My Fatherland," and these each tell some phase of Bohemia's history or represent, in tone, Bohemian feeling and patriotism. His opera, "The Bartered Bride," is the first Bohemian opera, which tells a Bohemian folk tale and employs throughout Bohemian folk music and dances.

The greatest Bohemian master was Antonin Dvořák (1841-1904), who carried on the work begun by his master, Smetana. Dvořák

wrote in all forms, but was consistent in the employment of characteristic folk idiom, which he used in all his music. He is the greatest master of the art of national expression in all musical history. Born of the people, Dvořák knew the folk material of his native land in its entirety, and in his compositions it is ever employed. Dvořák does not bring in entire melodies, but chooses, as it were, the essence of characteristic changes of melody, rhythm and harmony, and welds these together with a master hand. He lived in America for several years and when he returned to Bohemia gave the world his greatest work, the Fifth Symphony, which he called "From the New World." In this work he has made use of the negro characteristics to be found in American negro melodies.

ANTONIN DVOŘÁK

The greatest of Dvořák's works are his "Slavonic Dances," the Symphonic poems, and Five Symphonies for Orchestra, but he also left some excellent compositions in the form of chamber music, and many songs and short instrumental compositions. His operas were never really successful, but his "Requiem Mass" and "Stabat Mater" rank high in modern choral composition.

Josef Suk and Zedenko Fibich are Bohemia's greatest composers to-day.

ILLUSTRATIONS

35275 Largo from the "Fifth Symphony" (Dvořák)
Victor Concert Orchestra

74163 Humoresque (Dvořák) **Mischa Elman**

60078 Songs My Mother Taught Me (Dvořák) **Lucy Marsh**

HINTS FOR TEACHERS

Review Lessons XX, Course I. We have used Dvořák illustrations here, as Smetana illustrations appear in Lesson XX, Course I, and Lesson XVI, Course IV.

QUESTIONS

Which number is the best example of national expression? What voice sings the third selection? What instrument plays the second?

CHORUSES

War Song of the Hussites (Old Bohemian).
The Piper (Bohemian Folk Song).
A Maiden Song (Old Bohemian).

Lesson XXV

Modern Germany

The modern German School may be divided into two classes: the followers of absolute music after the manner of Johannes Brahms; and the followers of the program music of Franz Liszt and the opera of Richard Wagner.

Absolute Music.	Program Music and Opera.
Joseph Rheinberger (1839–1901).	Carl Goldmark (1830–).
Anton Bruckner (1824–1896).	Engelbert Humperdinck (1854–).
Max Bruch (1838–).	Gustav Mahler (1860–1911).
Max Schillings (1868–).	Richard Strauss (1864–).
Georg Schumann (1866–).	Felix Weingartner (1863–).
Max Reger (1873–).	Hugo Wolf (1860–1902).

The greatest genius of the present day in Germany is Richard Strauss, who, although educated in the strictest of anti-Wagnerian schools, has adopted the methods of Wagner and Liszt. He has carried the banners of program music, both in the instrumental and operatic school, to the limit of sanity. There is nothing, seemingly, impossible for Strauss to attempt to describe in music. In his great tone poems he not only reflects moods and poetic thought, but is capable of portraying every event, thought or feeling, in tonal coloring. If the subject is repulsive or hideous, so is his music; if it be religious, poetic or sublime, this is reflected in his tones. Even the trivial incidents of every-day life in the home is depicted in his "Symphonia Domestica."

MAX REGER

We are too close to Strauss to be

able to appreciate his true greatness, for his genius, even when unworthily used, is colossal. His songs are marvels of modern expression in the form of the art lieder; his operas of "Salome," "Electra," and "Rose Cavalier" show him to be possessed of a knowledge of characterization which equals that of Wagner; his great symphonic tone poems for orchestra, and his chamber music compositions are epoch-making works.

ENGELBERT HUMPERDINCK

A rare genius was Hugo Wolf (1860-1902), whose untimely death was most unfortunate for the cause of German music. Wolf has given us, however, many of the greatest art songs which the world has ever known.

In present-day Germany, Max Reger and Georg Schumann are considered the foremost composers of the instrumental school.

ILLUSTRATIONS

31853	**Prelude—"Hänsel and Gretel" (Humperdinck)**	**Pryor's Band**
17179 (a)	**Allerseelen (Richard Strauss)**	**Reinald Werrenrath**
17179 (b)	**Zur Ruh (Hugo Wolf)**	**Reinald Werrenrath**
31772	**Bridal Song—"Country Wedding" (Goldmark)**	**Vienna Quartet**
31832	**Overture—"Sakuntala" (Goldmark)**	**Kryl's Bohemian Band**

HUGO WOLF

HINTS FOR TEACHERS

As we shall study the German operas of this period in Lesson XIX, Course IV, we have chosen instrumental and song selections for this lesson. Tell the story of "Hänsel and Gretel" briefly. Sketch out the story of "Sakuntala" from the Indian legend of the "Kalidasa." Do not play in regular order, but have pupils tell which story is told by each composition.

QUESTIONS

Which compositions tell a story? Which was played first? Second?

Last? Which shows folk spirit? Which has Oriental coloring? Why?

CHORUSES

Brooklet in the Wood (Rheinberger).
The Forest (Rheinberger).
A Song of Summer (Max Bruch).

Lesson XXVI

Modern Italy

The modern Italian School, although closely affiliated with the Opera School of to-day, also shows a decided tendency towards a better appreciation of the other branches of musical art. There has been practically no instrumental music developed in Italy since the seventeenth century, but it is a pleasure to record that there now exists a definite Symphonic School. This is dominated by Giovanni Sgambatti, a pupil of Liszt and a follower of Wagner, who has many loyal adherents. Among the Italian instrumental composers are Giuseppe Martucci (1856), Ferruccio Busoni (1866), and Marco Bossi (1861). The latter has written many works for organ, which are attracting equal attention with his oratorios and masses.

DON LORENZO PEROSI

In church music, the Italians of the last generation had sunk to a very low plane, being satisfied with trivial operatic melodies entirely unsuited to religious expression. The present Pope has greatly encouraged the right development of religious music, by his edict that the Catholic Church must return to the use of the Gregorian Chant. Don Lorenzo Perosi (1872), the director of the Papal Choir, has written many masses in the style of Palestrina, yet with modern expression, which have proved that religious music should be regarded as apart from the Operatic School.

In opera the most famous names since Verdi are: Pietro Mascagni (1863), whose "Cavalleria Rusticana' has never been equaled in popularity by any of his later works.

Ruggiero Leoncavallo (1858), whose great work is "I Pagliacci."

Giacomo Puccini (1858), who is the greatest composer of opera in Italy to-day; his best works are "Tosca," "La Boheme," "Manon," "Madame Butterfly" and "The Girl of the Golden West."

Ermanno Wolf-Ferrari (1876), "The Secret of Suzanne," "The Curious Women," and "The Jewels of the Madonna," have already placed their composer high in the ranks of modern opera writers.

ILLUSTRATIONS

88029 Prologue—"I Pagliacci" (Leoncavallo) Antonio Scotti
60074 Intermezzo—"Cavalleria Rusticana" (Mascagni) Victor Herbert's Orchestra
89008 Duet of the Flowers ("Madame Butterfly") Farrar and Homer
35270 Intermezzo—"Jewels of the Madonna" Victor Concert Orchestra

HINTS FOR TEACHERS

Review the style of the church music in Italy before the birth of opera. Have class realize how the opera has developed. Review Lesson XIX, Course II. These selections have been chosen to show the instrumental development which is noticeable in the modern opera of the greatest of the present-day Italians.

QUESTIONS

What voices do you hear in the third selection? Which number is used in place of an orchestral introduction? What is a prologue? Which instrumental number expresses religious feeling?

CHORUSES

The Miserere, "Il Trovatore" (Verdi).

Anvil Chorus, "Il Trovatore" (Verdi).

Beautiful Springtime—Home to our Mountains, "Il Trovatore" (Verdi).

Lesson XXVII

Music in France

Since the time of Berlioz, the French School has been identified with both the Instrumental and Operatic Schools.

The true founder of the Modern French School was César Franck (1822-1890), whose entire life was given to the cause of de-

CÉSAR FRANCK

veloping French instrumental music. Franck wrote many chamber compositions; works for the organ and piano; symphonies; symphonic poems; and many beautiful songs. His choral works rank very high, the greatest being "The Beatitudes," which is considered one of the finest oratorios since Mendelssohn.

Franck's style of composition is based on the polyphonic forms of Bach, but all his music is filled with a mystic poetry, which makes his works impersonal and somewhat vague.

The most prominent of Franck's pupils who have carried on his ideals are:

Vincent d'Indy (1851-), a devoted follower of Franck, who has at the same time acknowledged his allegiance to Richard Wagner.

Ernest Chausson (1855-1899).

Alexis Chabrier (1842-1894).

Alfred Bruneau (1857-).

Cécile Chaminade (1861-).

Gabriel Fauré (1845-).

The three great organists of modern France are also followers of Franck. They are:

Alexandre Guilmant (1837-1910).

Théodore Dubois (1837-).

Charles Widor (1845-).

In the opera the greatest composers since Gounod are:

Georges Bizet (1838-1875), who wrote "Carmen."

Jules Massenet (1842-1912), a most prolific writer, whose "Thaïs," "Werther" and "Jongleur de Notre Dame" are very popular.

Gustave Charpentier (1860-), whose opera, "Louise," is a distinctly French work.

CÉCILE CHAMINADE

Alfred Bruneau (1857-), a champion of realism in opera.

The Dean of the French School to-day is Camille Saint-Saëns (1835-), who has written in all forms; compositions for the piano and organ; chamber compositions; symphonies, concertos and symphonic poems for orchestras; operas and oratorios.

CAMILLE SAINT-SAËNS

The most unique genius of the present day is Claude Debussy (1862), whose rare combinations of instrumental effects are absolutely original in the world of music. An impressionist in tone, Debussy veils, as it were, all his forms, with a blending of tonal combinations as original as they are beautiful. Debussy has returned to the old Greek science of the tonal relationship of the tetrachord. He is one of the greatest musical mysteries of the present day.

Debussy's followers, Maurice Ravel and Paul Dukas, are also worthy of mention for their unique tonal combinations.

ILLUSTRATIONS

35019	**Marche Héroïque (Saint-Saëns)**	**Pryor's Band**
70040	**The Flatterer (Chaminade)**	**Frank La Forge**
85020	**Les Rameaux (Jean Baptiste Faure)**	**Pol Plançon**
5865	**En Bateau (Debussy)**	**Charles Gilbert Spross**

HINTS FOR TEACHERS

Speak of the Modern School of Impressionism in France to-day, which makes itself manifest in the literature and art of the day. This is the same idea which is reflected in Debussy's music.

QUESTIONS

What religious custom does the third selection reflect? Is this a baritone or bass voice? How does this voice compare with that voice heard in the Prologue in the last lesson? Contrast the first and third selections.

CHORUSES

Morning Songs, "Samson and Delila" (Saint-Saëns).
Praise Ye the Lord (Saint-Saëns).
The Vesper Hour (César Franck).
With Flowers of the Best (Massenet).

Lesson XXVIII

Music in England

England has been little regarded as a musical nation, for no great genius of the rank of those in Italy, France or Germany, is to be found in this country between the eighteenth and twentieth centuries.

That there was a remarkable school of music in England as early as the thirteenth century is known definitely, for we have as proof the famous six-part canon, "Sumer is Icumen in"; but the free expression of musical thought, which was born with the opera in Florence, was seriously handicapped in England by the Civil Wars of the seventeenth century, and the attitude of the Puritans under Cromwell.

SIR HENRY ROWLEY BISHOP

The English dramatic form of the seventeenth century was known as the Masque, and the most prominent names of English composers, who contributed to this form of music, are: William Lawes (1613-1645), who wrote the music of Milton's "Masque of Comus"; Henry Lawes (-1662), his brother; Pelham Humphrey (-1674), a pupil of Lully in France; and Henry Purcell (1658-1695), the last great English composer until our present day.

At the time of Handel an English "Singspiel," commonly known as the "Ballad Opera," made its appearance. It was an inferior

form of Opera Buffa and really retarded the progress of serious operatic work. Yet several well-known English musicians are associated with this form, among them being Henry Carey (-1743), said to be composer of "God Save the King"; and Thomas Arne (1710-1778), who wrote operas, oratorios and many songs, some of his settings of Shakespeare being remarkable for their beauty. Sir Henry Rowley Bishop (1786-1855) was a popular composer of the "Ballad Opera."

SIR EDWARD ELGAR PROF. GRANVILLE BANTOCK

The great personal popularity of Handel in England is noticed in the growth of organ playing and oratorio writing since his day.

In the early nineteenth century, England was greatly influenced by the advent of Mendelssohn, who enjoyed great popularity there. Festivals were established in many cities at this time, and the writing of oratorios, part songs, cantatas and operas was encouraged. But Costa (d. 1884), Julius Benedict (1804-1885), Tosti (1846-1912), Alberto Randegger (1832-1912), and Ciro Pinsuti, were not English by either birth or education. The greatest composer of this time was Michael Balfe (1808-1870), an Irishman, who wrote some excellent operas and operettas, his most famous work being the "Bohemian Girl."

The late nineteenth century has seen the advent of a number of talented English musicians, including Arthur Sullivan (d. 1900), Arthur Goring Thomas (1850-1892), Alexander Mackenzie (b. 1847), Charles Hubert Parry (b. 1848), Frederic Cowen (b. 1852), Charles Villiers Stanford (b. 1852), and Edward German (b. 1862).

There are, however, but two great composers, who to-day may be considered unique in the English School: Coleridge-Taylor and Edward Elgar. Samuel Coleridge-Taylor (1875-1912), was an English negro, whose development of negro melodies has made a lasting impression. His best-known large work is his setting of "Hiawatha." Edward Elgar (b. 1857) now stands in the first rank of modern com-

posers. He has already written several remarkable symphonies, concertos and instrumental compositions, while his choral works, "Caractacus" and "The Dream of Gerontius" are regarded as the greatest oratorios which have been given the world since the time of Mendelssohn.

ILLUSTRATIONS

74109	**Come Into the Garden, Maud (Tennyson-Balfe)**	**Evan Williams**
64151	**Rolling Down to Rio (Kipling-German)**	**Herbert Witherspoon**
74306	**Onaway, Awake, Beloved—"Hiawatha's Wedding Feast" (Coleridge-Taylor)**	**George Hamlin**
35247	**Pomp and Circumstance March (Elgar)**	**Pryor's Band**
17190	**The Arrow and the Song (Pinsuti)**	**Alan Turner**

SAMUEL COLERIDGE-TAYLOR

HINTS FOR TEACHERS

Have class notice the poems of Shakespeare, Scott, Milton and Tennyson which have been set to music. A point should be made of Coleridge-Taylor's use of negro and Indian legends and themes.

QUESTIONS

What type of song is the first selection? Is the second an example of folk song, art song or ballad? What voice sang the first record?

CHORUSES

Welcome to Spring (Purcell).

Then You'll Remember Me, from "Bohemian Girl" (Balfe).

I Dreamt I Dwelt in Marble Halls, from "Bohemian Girl" (Balfe).

With Sheathed Sword, from "Damascus" (Costa).

Zion, Awake (Costa).

Lost Chord (Sullivan).

My Love Dwelt in a Northern Land (Elgar).

The Vikings (Faning).

The Miller's Wooing (Faning).

Blow, Gentle Gales (Sir Henry Bishop).

Lesson XXIX

American Music

It must be frankly acknowledged that although we have many excellent musicians and composers in America, we have, as yet, no definite American School of Music. America has been settled by men of all nations, and the musical knowledge of the American musician has been an imported article, brought from Germany, France or Italy. Through the gradual growth of an appreciation of the best in music, which is now coming to be an important feature of education in our public schools, the time is not far distant when we may hope for a truly individual school in America.

EDWARD MAC DOWELL

We have seen in our chronological study that while European schools of music were giving us our greatest instrumental and operatic works, America was still struggling to gain her political freedom and to establish her form of government. Lowell Mason introduced music into the public schools in 1836, but it was not until 1867 that the first special schools for music study were established; since that day the interest in the art has grown with remarkable strides. Choral organizations have been established throughout the country, which have aided largely in a broader knowledge and appreciation of the larger forms of music.

GEORGE W. CHADWICK

Through the influence of the great orchestra conductor, Theodore Thomas, who devoted his life to giving the best orchestral music to the American people, many cities throughout the country now possess symphony orchestras, which rank among the best in the world.* The Metro-

* The most noted symphony orchestras are the Thomas Orchestra, Chicago; New York Philharmonic Orchestra, New York; the Damrosch Orchestra, New York; the Boston Symphony Orchestra, the Philadelphia Symphony Orchestra, the Cincinnati Symphony Orchestra, the Minneapolis Symphony Orchestra, the San Francisco Symphony Orchestra, the St. Louis Symphony Orchestra, the Seattle Symphony Orchestra.

THEODORE THOMAS

Courtesy of D. Appleton & Co.

politan Opera Company, of New York, as well as the Boston and Chicago Opera Companies, are outranked by none in Europe, and for many years American singers and instrumentalists have appeared with great success in all the countries of the world.

The prizes which The Federation of Musical Clubs is now offering to American composers, and the competition for American Operas, which the Metropolitan Opera Company has instituted, will be of great aid in encouraging native American composition.

It has often been remarked that the American composer has a rich field of folk music in the songs and dances of the Indians, the Negroes and the Creoles, and much of this material has attracted the attention of the European composers as well as those of America.

The greatest American composer, who has won an international reputation, was Edward MacDowell (1861-1908). MacDowell was a devoted student of American music and in several of his large works incorporated Indian themes. He was a modern disciple of program music and even when not telling a definite story, the formal construction of his music was always subservient to poetic thought.

The Dean of American composers was John Knowles Paine (1839-1906), who was for many years the Director of Music at Harvard University. George W. Chadwick (1854), Arthur Foote (1853), Frederick Converse (1871), Charles M. Loeffler and Mrs. H. H. A. Beach, are Boston composers who, one may rightly say, are outgrowths of the Paine School.

Other American composers are Walter Damrosch (1862), Ethelbert Nevin (1862-1901), who, as a writer of graceful songs and short piano compositions showed a rare individuality; and Victor Herbert, who although a native of Dublin, has won much fame in the United States as a conductor and composer of tuneful comic operas. His grand opera, "Natoma" (1910), is an interesting use of Indian music.

Horatio Parker (1863) must be regarded as perhaps the foremost American composer of to-day. Mr. Parker is at present Director of Music at Yale University. He won his first laurels with his great choral work, "Hora Novissima." His opera, "Mona," which won the prize offered by the Metropolitan Company, was produced in March, 1912, and entitles Mr. Parker to the front rank in musical America to-day.*

* Other American composers who are helping to develop music in America are: Howard Brockway, Arthur Farwell, Henry K. Hadley, Henry Holden Huss and Edgar Stillman Kelly.

ILLUSTRATIONS

60053	(1) At an Old Trysting Place (MacDowell)	Victor Herbert's Orchestra
	(2) To a Wild Rose (MacDowell)	Victor Herbert's Orchestra
64102	Little Boy Blue (Eugene Field-Ethelbert Nevin)	Evan Williams
87026	The Year's at the Spring (Beach)	Mme. Gadski
35285	Danny Deever (Kipling-Damrosch)	Percy Hemus
70049	Dagger Dance (From "Natoma") (Herbert)	Victor Herbert's Orchestra

HINTS FOR TEACHERS

Have class review the great periods of American History and tell what great composers lived in European countries at that time.

QUESTIONS

Which compositions are program music? Which is national expression? Why? Which represents poetic thought? Which song reflects tragedy? In which selection is the joy of nature expressed? Which song depicts grief?

CHORUSES

O, Captain, My Captain (Walt Whitman-Edgar Stillman Kelly).

Break, Break, Break (Tennyson-Neidlinger).

Blow, Bugle, Blow (Tennyson-Neidlinger).

Build Thee More Stately Mansions (Arthur Farwell). Zuni Indian Melodies.

Freedom, Our Queen (Holmes-John K. Paine).

Song of the Ghost Dance (Zuni Melodies, arr. by Farwell).

Lesson XXX

Review

Write on the blackboard the following compositions which have been heard during the year. Have pupils copy these on paper, adding the nationality and school of each composer, the period in which he lived, century to which he belonged, and the form of each composition, thus:

Erl King; Schubert; German; Romantic School; early nineteenth century; song in form of Art Ballad; represents program music; sung by Schumann-Heink.

Carnaval Romain Overture.....Berlioz
Lohengrin's Narrative .....Wagner
En Bateau .....Debussy
Gavotte, E Major.....Bach
Largo al Factotum, "Figaro".....Rossini
Overture, Leonore No. 3.....Beethoven
Toreador and Andalouse.....Rubinstein
Hungarian Rhapsody No. 2.....Liszt
Norwegian Wedding March.....Grieg
Largo from "Xerxes".....Handel
Finale, "Pathetique" Symphony.....Tschaikowsky
Overture, "Midsummer Night's Dream".....Mendelssohn
Overture, "Bartered Bride".....Smetana
Overture, "Der Freischütz".....von Weber
Aria, Fatal Divinità, "Alceste".....Gluck
Largo, Fifth Symphony.....Dvořák
Mazurka, Op. 15.....Chopin
Aria, "Titus" .....Mozart

HINTS FOR TEACHERS

This may be used in lieu of an examination, or for a verbal review. A review by centuries is also a good plan. If this is adopted, use Lesson I with illustrations chosen from records used in the course. Another excellent plan is for the History Class to choose some members to represent them to give a short talk on each period of musical history, with two records for illustration of each period. This could be done for a special exhibition music day.

STUDENT ORCHESTRA, HIGH SCHOOL, RICHMOND, IND. WILL EARHART, CONDUCTOR

The Orchestra

COURSE III

Preface

In studying "The Orchestra and Its Instruments" with your class, try to make them feel the importance of a knowledge of the various instruments and their functions in the orchestra. Our greatest future development of instrumental music in America rests with the Student Orchestras to be found in the High Schools and Colleges. It is to aid the students toward a clearer appreciation of the value of each individual instrument that this course has been planned.

In studying the individual instrumental voices it is suggested that the members of the student orchestra illustrate each instrument before its voice is heard in the Talking Machine. The same records will be used several times to illustrate different instruments and combinations. This course should be used as a supplementary course to the History of Music, and a review of all the composers and compositions studied should be carefully carried out each week. The last ten lessons are devoted to a development of instrumental forms and these lessons *must* be correlated with the History of Music.

This course is divided into thirty lessons, as follows:

I. Review.
II. The Orchestra. Its Divisions.
III. The String Choir.
IV. The Violin.
V. The Viola.
VI. The Violoncello.
VII. The Double Bass.
VIII. The Violin and 'Cello.
IX. The Voice in Combination with Violin and 'Cello.
X. The String Quartet.
XI. The Harp.
XII. The Technical Mechanism of Wind Instruments.
XIII. The Wood-Wind Choir.
XIV. The Flute—The Piccolo Flute.
XV. The Oboe—The English Horn.
XVI. The Clarinet.
XVII. The Bassoon.

XVIII. The Brass Choir.
XIX. The French Horn.
XX. The Trumpet or Cornet.
XXI. The Trombone.
XXII. The Tuba.
XXIII. The Percussion Instruments.
XXIV. The Development of the Orchestra.
XXV. The Orchestra at the Time of Bach.
XXVI. The Orchestra at the Time of Haydn.
XXVII. Beethoven's Uses of the Orchestra.
XXVIII. The Influence of Romantic School.
XXIX. The Influence of Wagner.
XXX. The Orchestra Since Wagner.

CHORUSES SUGGESTED

Since Course III deals with the orchestra and its instruments, it is obvious that choruses may not be definitely fitted to each lesson, as in the two previous Courses. This Course is designed to be particularly helpful in stimulating interest in the student orchestras which should be a part of the music activities of every High School. It is therefore suggested that for this year the choruses should be largely those of more ambitious type, having orchestral accompaniments, so that the student orchestra may become an integral part of the work. The orchestration of these choruses and many others may be obtained from music publishers. It is also suggested that some complete work, cantata or operetta, be studied in this year. These all have orchestra accompaniments, and will form a splendid complement to the lessons in the Course.

Almighty Lord—Prayer from "Cavalleria Rusticana" (Mascagni).

A Merry Life (Denza).

Ave Maria (Gounod).

Baal, We Cry to Thee "Elijah" (Mendelssohn).

Blue Danube Waltz (Strauss).

By Babylon's Wave (Gounod).

Daybreak (Faning).

Estudiantina (Lacome).

Gloria from Twelfth Mass (Mozart).

How Lovely are the Messengers (Mendelssohn).

In Old Madrid (Trotere).

Jerusalem "Gallia" (Gounod).

My Love Dwelt in a Northern Land (Elgar).
O, For the Wings of a Dove (Mendelssohn).
O Italia Beloved (Donizetti).
O Thou Sublime Sweet Evening Star (Wagner).
Sing, Smile, Slumber (Gounod).
Soldiers' Chorus, "Faust" (Gounod).
The Dove (La Paloma) (Yradier).
The Vikings (Faning).
Unfold Ye Portals, "Redemption" (Gounod).
Waltz from "Faust" (Gounod).
Wedding March from "Lohengrin" (Wagner).

CANTATAS SUGGESTED.

Building of the Ship (Lahee).
Crusaders (Gade).
Erl King's Daughter (Gade).
Fair Ellen (Max Bruch).
Gallia (Gounod).
Joan of Arc (Gade).
King Rene's Daughter (Smart).
Lady of Shalott, The (Tennyson-Bendall).
Melusina (Hoffman).
Rose Maiden (Cowen).
Ruth (Gaul).
Wreck of the Hesperus (Anderton).

Lesson I

Review

In Course I we learned that there were four fundamental principles of music which represented Nationality, Form, Poetic Thought and Program Music. We heard these principles as expressed by the instruments, and also by the medium of individual voices, in solo as well as in concerted music. We found, as our study progressed, that national feeling is the foundation on which all music really rests and we carefully studied the music of the various nations and found what each contributed to the development of modern music.

The Orchestra

In Course II we followed the historical development of music's growth from the ancient days to our present schools of music.

In Course III we shall take up in detail a study of the instruments of the orchestra and the development of the largest instrumental forms of musical literature.

ILLUSTRATIONS

31819 Overture—"A Midsummer Night's Dream" (Mendelssohn)
Victor Concert Orchestra

60074 Intermezzo—"Cavalleria Rusticana" (Mascagni)
Victor Herbert's Orchestra

70049 Dagger Dance from "Natoma" (Herbert)
Victor Herbert's Orchestra

QUESTIONS

Which composition tells a story? What forms are found in these works? When did Mendelssohn live? To what school did he belong? What school does Herbert represent? Is the Dagger Dance "national" music? Which period of national music does it represent, the folk dance, legendary folk song, patriotic song or national composition? What national characteristics are reflected in this music? What composition tells a story? Which represents religious feeling?

Lesson II

The Orchestra

The Symphony Orchestra of to-day. Its divisions.

- "Strings"
  - First Violins.
  - Second Violins.
  - Violas.
  - Violoncellos.
  - Double Basses.
- "Wood-Winds"
  - Flutes
    - Flute.
    - Piccolo.
  - Double Reeds
    - Oboe.
    - English Horn.
    - Bassoon.
    - Contra-Bassoon.
  - Single Reeds
    - Clarinet.
    - Bass Clarinet.

"Brasses"	French Horns.* Trumpets. Trombones. Tuba.
"Battery" or Percussion	Tympani or Kettle Drums. Side Drums. Bass Drum. Bells. Triangle. Tambourine, etc.

ILLUSTRATIONS

35236	**Instruments of the Orchestra**	
	(a) The String Choir	**Victor Orchestra**
	(b) The Wood-Wind Choir	**Victor Orchestra**
35237	**(a) The Brass Choir**	**Victor Orchestra**
	(b) The Percussion Instruments	**Victor Orchestra**

QUESTIONS

Which instrument of the "strings" has the deepest tone? Which has a voice more similar to that of a human being? Which instrument of the wood-winds has the fullest tone? What wood-wind instruments do we hear in a brass band? Why?

TABLE OF TRANSPOSING INSTRUMENTS

INSTRUMENTS GIVING A TONE DIFFERENT FROM THE WRITTEN NOTE

DOUBLE BASS: Sounds an octave lower than the music is written.

PICCOLO: FLUTE: Sounds an octave higher than the music is written.

ENGLISH HORN: CLARINET: All clarinets except that in the key of C.

CONTRA BASSOON: Sounds an octave lower than the music is written.

FRENCH HORNS: All French horns except that in the key of C.

TRUMPETS OR CORNETS: All except those in the key of C.

TUBA.—Sounds an octave lower than the music is written.

* The French horn, by reason of its beautiful tone quality, is frequently used as a member of the "wood-winds."
The harp belongs to no particular division of the orchestra.

STRING CHOIR

VIOLIN VIOLONCELLO DOUBLE BASS VIOLA VIOLIN

Lesson III

The String Choir

The string choir is called the "string quartet," but this is a misnomer, as we find in our orchestras to-day the four instruments comprising this group are divided into five parts which may be classified as:

1st Violins, Soprano.

2d Violins, Mezzo-Soprano.

Violas, Alto (sometimes tenor).

Violoncellos, Tenor (sometimes baritone).

Contra bass, Basso.

The "strings" are the most important instruments in the orchestra, and for this reason they are given the best position in the seating of the players. The strings are in truth the "backbone" of the orchestra, as they can play for any reasonable length of time without greatly fatiguing the performer, whereas the "wind" instruments being dependable on the breath of their players have to be given constant opportunities for rest. As the strings in reality give the true

strength to the orchestra, it will be noted that there are many more members in this section than to be found in the "wood-wind" or "brass" divisions.

Berlioz tells us "the strings" possess, when played together, "force, lightness, grace, accents both gloomy and gay, thought and passion." He further says, "Slow and tender melodies, confided too often to the wind instruments, are nevertheless never better rendered than by a mass of violins. Nothing can equal the touching sweetness of a score of first violins made to sing by twenty well-skilled bows. That is, in fact, the true woman's voice of the orchestra—a voice at once passionate and chaste, heart-rending, yet soft, which can weep, sigh, lament, chant, pray and muse, or burst forth into joyous accents, as none other can do."

One must remember that the effect of a body of strings playing together, is as different from the voice of the single instrument or the quartet, as is the amount of the tone.

ILLUSTRATIONS

74135 Meditation ("Thaïs") (Massenet) (Solo Violin) Maud Powell
16371 Spring Song (Mendelssohn) Victor String Quartet
31779 Vorspiel (Prelude) ("Lohengrin") (Wagner) La Scala Orchestra

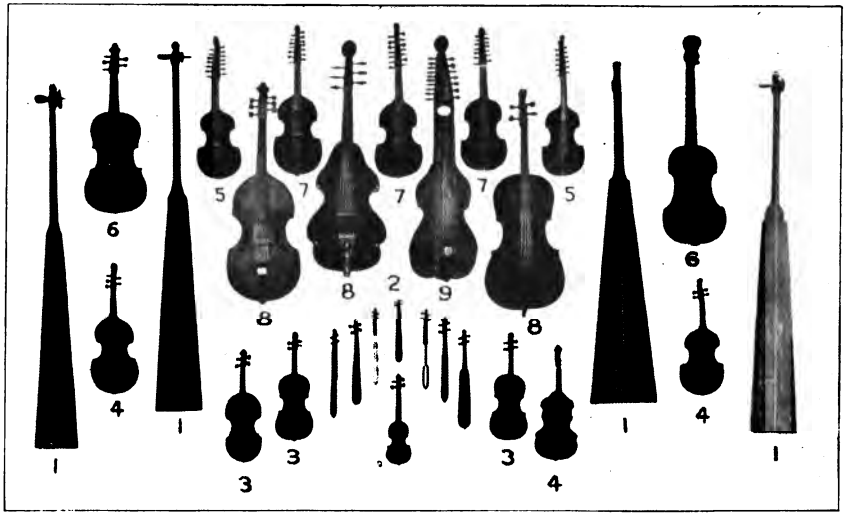
QUESTIONS

To what school do these compositions belong? Which paints for us a picture in tone? What other instruments do you hear in the third number, besides the "strings"? What instruments do you hear in the second?

Lesson IV

The Violin

The violin is usually recognized as "The King of the Orchestra," and as Mr. Henderson so well expressed it, "is the prima donna of the string choir, and is both a coloratura and a dramatic singer." This instrument, which is the most brilliant of the old viol family, was brought to its technical perfection by the great violin makers of Cremona, who flourished from the middle of the sixteenth to the opening of the eighteenth centuries. The instruments known as "the viols"



COLLECTION OF PAUL DE WIT, LEIPSIC

1. Marine Trompettes, or "Nun's Fiddle," an instrument having but a single string.
2. Pochette, or "Pocket Fiddle," of the French dancing masters of the seventeenth century.
3. Violins.
4. Violas (the alto viol).
5. Viola d'Amore (an obsolete instrument), possessing a set of vibrating "sympathetic" strings.
6. Violoncello (viola da gamba).
7. Baritone (the viola da gamba possessing sympathetic strings).
8. Double Bass (bass viol).
9. Bass Viol with sympathetic strings.

were a combination of the old rebec (a bowed instrument from the far East, which entered Europe at the time of the Crusades), and the Crwth (or stringed instrument) of the Northern minstrels. There were many types of viol made during the seventeenth century, those retained in our orchestra today are: The violin—old treble viol; the viola—a modernized alto viol (viol da braccio); the violoncello—viol d'gamba; the double bass—bass viol.

The violin was introduced into the orchestra by Monteverde, the Venetian composer of the seventeenth century.

There are many tonal effects possible to the violin:

Tremolo—rapid bowing of the strings.

Pizzicato—plucking of the strings.

Con sordino—mute placed on the bridge, giving a softened, veiled effect to the tone.

Harmonics—"flageolet" tones or "over-tones," heard when strings are not pressed firmly to the finger board, but allowed to vibrate along the upper portion of the string.

The violins in the orchestra are divided into two groups, the second violins playing a lower part than the first violins, and thus

connecting the chromatic scale from the first violins to violas, 'cellos and basses.

ILLUSTRATIONS

74163	**Humoresque (Dvorák)**	**Mischa Elman**
64198	**(a) Gavotte (Grétry)**	**Mischa Elman**
	(b) Tambourin (Gossec)	**Mischa Elman**
74188	**Der Zephir (Hubay)**	**Maud Powell**

QUESTIONS

ANTONIO STRADIVARI

What effects do you observe in the first selection? With what effect does it end? What effect is employed noticeably in the second? What other effects do you observe here? To what school does Dvořák belong? Hubay? Grétry? Gossec? Which composition could be designated as program music? Which is imitative? Which is formal expression?

Lesson V

The Viola

"The viola is a philosopher, sad, helpful; always ready to come to the aid of others, but reluctant to call attention to himself."

Lavignac.

The viola is an older instrument in the orchestra than the violin, being the viola da braccio ("arm fiddle") of the Venetians of the sixteenth and early seventeenth centuries.

The position of the viola in the modern orchestra is of great importance, as the voice of the instrument, a fifth lower than that of the violin, makes it possible for the viola to be used as the alto, or tenor, of our string choir, as occasion shall demand.

All the effects of the violin are to be observed in the viola.

ILLUSTRATIONS

35140	**Serenade (Schubert) Violin and Flute**	**D'Almaine and Lyons**
31337	**Serenade (Titl) Viola and Flute**	**Reschke and Lyons**
31763	**Serenade (Titl) 'Cello and Flute**	**Heine and Lyons**

HINTS FOR TEACHERS.

Do not tell the class which record they are to hear first. After the questions are answered, it will be well to play the second again so that the tone quality of the viola is clearly distinguished.

QUESTIONS

Which record was played first? Which voice more nearly resembles the flute; the violin or viola? Which is the clearest, most penetrating in quality, the violin or viola?

Lesson VI

The Violoncello

The violoncello belongs to the old family of the viols of the sixteenth and the seventeenth centuries, being the viola d'gamba (or knee fiddle) of that day, as the viola was the viola 'bracca (or arm fiddle). The 'cello is tuned just as is the viola, but it is an octave lower in pitch. The voice of the 'cello is a deep, full tenor, almost baritone, in the quality of the lower tones; in fact, in olden times the 'cello was used as the bass of the string choir. The tone of the 'cello is more similar to that of the human voice than any instrument in the orchestra. The same effects as those described for the violin (pizzicati, tremolo, etc.) are used on the 'cello; although the instrument is naturally not expected to show as great agility, in rapid passages, as does the violin.

ILLUSTRATIONS

64046	**Le Cygne (Saint-Saëns)**	**Hollman**
64001	**Ave Maria (orch. acc.) (Schubert)**	**Hollman**

HINTS FOR TEACHERS

Call attention to the composers, the schools they represent, etc., then point out that one selection is with piano accompaniment; one with orchestra. Do not tell class which is played first.

QUESTIONS.

Which composition is written with orchestral accompaniment? What instruments are noticeable? What effects in the 'cello did you observe in the first selection? To what school does Schubert belong? Saint-Saëns?

Lesson VII

Double Bass

The patriarchial double-bass provides the foundation for the harmonic structure of orchestral music. The instrument is called the double bass, because it was used in early times to double the bass part of the violoncello. Until Beethoven's day little was known of the possibilities of the instrument which now became an important individual voice in the orchestra. Yet many of Beethoven's contemporaries looked askance at his innovations and even at the time of Berlioz, the great French master of instrumentation, likened the famous passage for the basses in Beethoven's C Minor ("Fifth") Symphony to "the happy gambols of an elephant." An equally famous use of these instruments is the transitional passage between the third and fourth movements of Beethoven's Ninth Symphony. The double bass is a transposing instrument, that is, an instrument whose sound is different from the actual written notes. The double bass sounds an octave lower than the music for which it is written. The tremolo on the double bass is most dramatic and is frequently used to represent storm. The pizzicati of the basses is frequently used. Harmonics, however, are rarely employed as they are strident and harsh, and are only introduced for grotesque purposes, or in occasional compositions of program music. Mutes are only employed by the most modern composers.

ILLUSTRATIONS

70050 Marche Slave (Tschaikowsky) Victor Herbert's Orchestra
70070 Dance of the Hours ("La Gioconda") (Ponchielli) Victor Herbert's Orchestra

HINTS FOR TEACHERS

The "Marche Slave" will be used again to illustrate the depth of quality of the bassoons, which sing the opening theme with the

double basses. Let class distinguish tone color of the stringed instruments in "Dance of the Hours" and also notice the use of the wind instruments.

QUESTIONS.

To what schools do these compositions belong? Which is from opera? Which is national music? What countries are represented by these two composers? Where do we hear the double basses in the first selection?

Lesson VIII

The Tone Quality of the Violin and Violoncello in Combination

To fully understand the difference between the violin and 'cello, listen to the following compositions:

ILLUSTRATIONS

35159 Spinning Song (Mendelssohn) (Violin, 'Cello and Piano) Renard Trio

5754 Barcarolle ("Tales of Hoffman") (Offenbach) (Two Violins, 'Cello and Piano) Vienna Quartet

QUESTIONS

Which instruments did you hear in first selection? What is the difference between a duet, trio, quartet? What other names are given to combinations of instruments? What instruments did you hear in the first? The second? When did Mendelssohn live? What principles does the first represent? From what work is the second an adaptation?

Lesson IX

Combination of Violin and 'Cello With Voice

We have heard the violin and the violoncello in solo and combination, let us hear these instruments with the human voice and see if we can distinguish them.

ILLUSTRATIONS

88014 Élégie (Massenet) 'Cello Obbligato by Josef Hollman
Emma Eames

87101 Élégie (Massenet) Violin Obbligato by Efrem Zimbalist
Alma Gluck

45007 Romanza ("Les Huguenots") (Meyerbeer) (Viola Obbligato)
M. Gautier

HINTS FOR TEACHERS

In writing this program on the blackboard do not give the instruments which play the obbligatos.

QUESTIONS.

What voices sing these selections? Which instrument played the obbligato with Mme. Eames? With Mme. Gluck? With M. Gautier? What instrumental effects did you hear in the first? In the second? In the third? Does the obbligato add to the effect of the solo? When did Massenet live? Meyerbeer? What school does each represent?

Lesson X

The String Quartet

Compositions written for a grouping of a few instruments are usually designated as "Chamber Music" in distinction to concert combinations.

With the increased proficiency of technique on the stringed instruments during the seventeenth and eighteenth centuries, we find this form of instrumental music becoming popular for small private concerts, hence the term "Chamber Music."

When Haydn was called to the Court of Esterhazy, he found that beside his duties as Director of the Concert Orchestra, he was also called upon to provide music for small gatherings. He therefore chose as the most distinctive instruments two violins, viola, and violoncello, divided thus:

1st Violin, Soprano.
2d Violin, Alto.
Viola, Tenor.
Violoncello, Bass.

ILLUSTRATIONS

16950 Gavotte ("Paris and Helena") (Gluck) **Victor String Quartet**
16371 Spring Song (Mendelssohn) **Victor String Quartet**

QUESTIONS

What did Haydn do for instrumental music, besides establishing the string quartet? Which composition belongs to the Classical School? Which to the Romantic School? Which is from opera? Which represents poetic idea? Which instrumental effects are noticeable? In what form is the first? The second?

Lesson XI

The Harp

We shall now consider the harp, although this instrument is of recent introduction in our orchestra and belongs to no particular choir. We have found that the harp is a very primitive instrument, being used in the ancient days as the national instrument of Egypt and also by the Hebrews, who modeled their small hand harp, or lyre, from the instrument used by the Egyptians. In our study of Folk Music we find the harp one of the most popular instruments of the people, being especially noted in the early music of Ireland, Scotland and Wales. Yet it is rarely found in our orchestras up to the modern day.

Many great composers have used the harp, but only as an example of lending national color and descriptive expression. Thus where Biblical or classic subjects were treated, or in the later imitation of folk music, the harp was employed. In 1810, Sebastian Erard perfected his pedal mechanism, making it possible for the harpist to play in all keys where before but a few were practical. It is not until the time of Berlioz and Wagner that the harp becomes a true orchestral voice. Wagner first used it to depict the accompaniment of the singing of the Minnesingers in "Tannhäuser," but later discovering its great possibilities, he used it for many effects. One of the most striking examples of Wagner's use of the harp is to be observed in the great "Magic Fire Scene" from "The Valkyries." Now the harp is much used by symphony writers as well as by composers of opera.

It is usually treated either in broad effects or in arpeggios. The following are the most characteristic effects of the harp:

Pizzicati—plucking of the strings.

Glissando—smooth running passages produced by sliding the hands rapidly over the strings.

Harmonics—produced by "stopping" the strings similar to the means employed in violins; this tone on the harp sounding like the faint tinkle of a muffled bell.

ILLUSTRATIONS

70031 Am Springbrunnen (The Fountain) (Zabel) — **Ada Sassoli**
70027 Prière (Prayer) (Hasselmans) — **Ada Sassoli**

HINTS FOR TEACHERS

Compare the harp to the piano. Have class realize that few great composers have written music for harp solo.

QUESTIONS

Which composition expresses program or descriptive music? Which represents poetic thought? What effects do we note in the first? In the second?

Lesson XII

Technical Mechanism of Wind Instruments

The method of tone production on wind instruments can be best understood if we take a common type and then observe the precise manner in which air, when set in musical vibration by the breath, is definitely controlled to this or that pitch. Let us take as this common type a straight tube of wood, two feet in length and an inch in diameter, which is closed about an inch from the end after the manner of a flute embouchure. The tone then given is C. Now, by increasing the breath, we hear C octave and then G1, C2, E2, etc. This process is typical of all tubes of whatever size or material. Our tube then gives us, at least, five tones, without any appliances except the increase of breath. If we shorten the tube an inch, we have D, then E, etc., and their harmonics. The tube may be shortened by piercing holes. When all these holes are covered, we have the tone C, as they are

uncovered the other tones are heard. When we obtain the rull scale it must be remembered we obtain the harmonics as well.

In the case of the trombone the performer does actually shorten or lengthen the tube, as this tube is of two parts, one sliding into the other. In other brass instruments, the long normal tube is bent into several crooks, which can be thrown into one tube, or successively shut off to diminish the aggregate length, by means of the pistons and valves, which the performer works with his finger; for *the bending of a tube makes no difference in the tone quality.* Therefore, by remembering these three things, first, that shortening of the tube heightens the pitch; second, that a tube may be shortened by holes in the side (as in flutes, oboes, clarinets, and bassoons), or by shutting off its crooks, as in horns, trumpets, etc., or by directly contracting its length as in trombones; and third, that each of the tones of the first octave produces from one to five other tones, by simply increasing the breath pressure; we then will understand the principle, varying only in detail, which underlies the whole wind side of the orchestra.

ILLUSTRATIONS

35236 The Instruments of the Orchestra—The Strings and Wood-Winds
Victor Orchestra

35237 The Instruments of the Orchestra—The Brasses and Percussion
Victor Orchestra

Lesson XIII

The Wood-Wind Choir

The "Wood-Wind" Choir is composed of flutes and reeds, which are divided as follows:

- Flutes
  - Flute.
  - Piccolo-Flute.
- Reeds
  - Double Reeds
    - Oboe.
    - English Horn.
    - Bassoon.
    - Contra-Bassoon.
  - Single Reeds
    - Clarinet.
    - Bass-Clarinet.

The French horn, although a brass instrument, also belongs to the wood-wind choir.

WOOD-WIND CHOIR

FLUTE PICCOLO OBOE ENGLISH HORN CLARINET BASSOON

Although designated as the "Wood-Wind Choir," we find the voices of the flute, oboe and clarinet practically the same in range. They may be distinguished as:

Coloratura Soprano, Flute.

Lyric Soprano, Oboe.

Dramatic Soprano, Clarinet.

We shall listen today to the voices of three great sopranos that we may clearly understand the terms coloratura, lyric and dramatic in relation to tone quality.

ILLUSTRATIONS

88019 Voce di Primavera—Waltz (Johann Strauss) (Coloratura) Mme. Sembrich

64213 Bohemian Cradle Song (Smetana) (Lyric) Mme. Gluck

87002 Ho-yo-to-ho (Valkyrie Cry) (From "Die Walküre") (Wagner) (Dramatic) Mme. Gadski

HINTS FOR TEACHERS

Place list on board, but without the designation coloratura, lyric, or dramatic. Let pupils determine this if possible. The first and

second have been heard before. Let pupils recognize this for themselves, if possible.

QUESTIONS

Which illustrates coloratura? Which lyric? Which dramatic? Which selections are from opera? Which have we heard before? What did they then illustrate? Which illustrates nationality? Which is descriptive? Which depicts poetic thought? Which have definite form?

Lesson XIV

The Flute

The flute is the coloratura soprano of the wood-wind family, but it is lacking in the depth of expression which is characteristic of the oboe and clarinet. The flute is more familiar than any of the other wood-wind instruments and is one of the oldest instruments in the orchestra, although it has only been in modern days that it has come to the front rank as a solo instrument. In the old days it was impossible to have the holes of an equal distance as they could not be properly covered by the fingers; therefore, the flute was never perfectly in tune throughout its entire compass. Böhm (1794-1881) invented a mechanism by which the holes could be covered by padded keys, therefore, they could be made of a uniform proportion. Böehm's invention has been adopted for all the wood-wind instruments.

The flute is possessed of a marvelous agility which is very useful in the orchestra. It is usually given the highest voice when playing with the oboe and clarinet.

The octave flute, or piccolo, is the highest instrument of our orchestra. Sounded alone it is almost unbearable, for it is own cousin to the ear-piercing fife, but when used with the other instruments, excellent effects of combination are possible. There are three flutes in the symphony orchestra and one piccolo-flute.

ILLUSTRATIONS

60026 Spinning Wheel (Spindler) (Flute) — **John Lemmoné**
16047 The Wren (Demare) (Piccolo) — **Darius Lyons**
70029 Concerto for Harp and Flute (Mozart) — **Ada Sassoli and John Lemmoné**

QUESTIONS

Which instrument did we hear first? What composition is descriptive? Is it descriptive by rhythmic, melodic or harmonic peculiarities? Is this imitative music? To what school does Mozart belong?

Lesson XV

The Oboe and English Horn

The flute or pipe of the Greeks was the ancestor of the oboe and clarinet. These instruments are sounded by blowing the air in at the end, and the tone is created by the vibrating of reeds attached to the mouthpiece where as in the flute, it is the result of the impinging of the air on the edge of the embouchure (or opening on the side of the flute). The reeds are thin pieces of cane. The size and bore of the instruments and the difference between these reeds are the causes for the difference in tone quality of these instruments. The double reed instruments, oboe, English horn, bassoon, contra-bassoon, have two pieces of cane fitted closely together, extending from the upper end of the oboe and English horn, and from the sides of the bassoons. These reeds are pinched in the lips and set in vibration by the breath.

In playing the oboe, such a small quantity of air is required, that the performer is almost constantly holding his breath, which is very fatiguing. The oboe is the most refined of any of the wind instruments. Its tone is more reedy in character than the clarinet and has two peculiar qualities, it is soft and tender, yet astonishingly penetrating. The instrument is especially adapted for pastoral effects, and for the expression of romantic melody. The oboe has always held the right to sound the tuning A for the orchestra.

The alto of the oboe is the English horn. This instrument is to the oboe, what the viola is to the violin, and is tuned a fifth lower. It is larger and the upper part, which is of metal, is bent so as to be more convenient for the player. This is a very old instrument, and was originally covered with a skin which made it resemble an Alpine horn, but no one knows why it was called English. Its tone is more veiled and dreamy than the oboe. It has only been used in the orchestra in modern times, Berlioz being one of the first composers to recognize its beauties.

ILLUSTRATIONS

17174 { **Sweet Bird (Il Pensieroso) (Handel) Flute and Oboe Doucet and Barone**
Hear Me Norma (Bellini) Oboe and Clarinet Doucet and Christie

35275 **Largo—"New World Symphony" (Dvořák) Victor Concert Orchestra**

HINTS FOR TEACHERS

The first two selections will be heard in Course IV. Explain their place in opera, what voices sing them and which each instrument here imitates.

QUESTIONS

What instruments do we hear in these compositions? In the first which instrument is heard alone first? Which in the second? Which instrument has the most piercing tone? Which has a tone more similar to that of the human soprano? What instrument do you hear at the opening of the last selection? When have we heard these selections before? To what schools do these composers belong?

Lesson XVI

The Clarinet

The clarinet is of more recent introduction into the orchestra than any of the other instruments, yet it is the most useful, and in some respects, the most important, of the wood-wind family. Its chief structural difference is the mouth-piece, which is cut down chisel-shaped; into this, a simple flat reed is fastened. The clarinet has a very extensive compass of over three octaves, and possesses great agility in producing tones with a rich, mellow voice, which Berlioz aptly characterized as "sour sweet." The fingering of the clarinet differs from the other wood-wind instruments, and as it is almost impossible to play in keys having more than two sharps or flats, various kinds of clarinets are made to be used, in the different keys. The C clarinet plays what is written on the score; the others are transposing instruments. For example, the B flat clarinet plays the same music the orchestra is playing, and it sounds out of tune; therefore, in order to have it play with the orchestra, the score must be written for the clarinet in a different key from the rest of the orchestra, so all will sound together. The three clarinets commonly

in use are C, A, and B flat. In some cases where there is not a great difference in the difficulties of playing, it is observed that the B flat clarinet has the fullest, richest tone, therefore, this is the one generally selected for solos. The clarinet has four distinct registers, and because of these, four individual tonal qualities; also because of its ability to crescendo and diminish a tone, it is an instrument in great demand in our brass bands, as well as our orchestras.

The deeper voice of the clarinets is found in the bass-clarinet, an instrument pitched an octave lower than the regular clarinet. The bass clarinet is bent and has a bell of brass which turns upward, pipe fashion. The voice of the bass clarinet is impressive and noble, and similar in quality to certain registers of the organ.

ILLUSTRATIONS

35182 Concertino (von Weber) Clarinet — Draper
17174 Hear Me Norma (Bellini) Clarinet and Oboe — Doucet and Christie
(2) Tarantella (Saint-Saëns) Clarinet and Flute — Christie and Barone

HINTS FOR TEACHERS

If possible to take the time, write a theme on the board, showing the notes for clarinet in C and in transposed form. This is always difficult to make absolutely clear to a class at the first presentation.

QUESTIONS

Which selection is solo? To what school did von Weber belong? Which instrument has the clearest, fullest tone, the flute or clarinet? Which do you like best? Which instrument has the most characteristic voice, the clarinet or oboe? What is a tarantella? How is it here used?

Lesson XVII

Bassoon

The bass of our double reed family is the bassoon, and here we find a quality unknown to the other wood-wind instruments. The bassoon is the bass of the wood-wind choir; occasionally when a very deep bass is needed the contra-bassoon is employed. The bassoon is bent for the convenience of the player, and, therefore, the Italians call the instrument a "fagotte" or bundle of sticks. From the side of the

instrument there projects a silver tube, into which the reeds, similar, but larger, to those of the oboe, are fitted. The instrument is easily distinguished in the orchestra. It is an exceedingly useful instrument as its register is over three octaves, and it has great technical agility. Its voice is similar to the 'cello and horn, only it is more nasal in quality. There is no instrument capable of greater variety than the bassoon. On account of its great compass it has four distinct registers of tone. For the production of grotesque effects the bassoon is the clown of the orchestra. Its humor is unconscious, however, and comes from the use of the deepest register of the instrument. When this depth of tone is combined with the extreme agility of which the instrument is possible, we have a gay, grotesque effect which is irresistible. In this it has been used very often by composers of program music.

ILLUSTRATIONS

35236 Instruments of the Orchestra (Wood-Wind Section) **Victor Orchestra**

70050 Marche Slave (Tschaikowsky) **Victor Herbert's Orchestra**

HINTS FOR TEACHERS

It is suggested that the special record for the instruments be replayed so that class may distinguish the tone color of the wood-wind intruments. Now listen for the voice of the bassoons in the "Marche Slav" and also see how many of the wood-wind instruments pupils can distinguish.

Lesson XVIII

Brass Choir

The brass choir consists of French horns, trumpets, trombones and tuba. In early scores the trumpets were considered the most important instruments, but now the French horns are the most popular. It was also customary to arrange a quartet of brass instruments thus:

Trumpet, Soprano.

Horn, Alto.

Trombone, Tenor or Baritone.

Tuba, Bass.

In writing for the brass choir in our modern day, it is generally the custom to write for each group in independent harmony; thus,

BRASS CHOIR

FRENCH HORN TROMBONE TUBA CORNET (TRUMPET) CORNET (TRUMPET)

three trumpets or three trombones, with tuba make complete harmony, as do the four French horns. Then, again, trombones and trumpets may combine; or horns and trombones; or horns and trumpets. With the wood-wind instruments the tones are produced by vibrating reeds, but with the brasses the lips of the players act as the reeds, and each tone is produced by a different pressure of the lips, or to use a technical term, a different embouchure. When the brass choir is properly employed it is capable of the most beautiful rich tones, which nearly resemble that of the organ.

ILLUSTRATIONS

17133 Pilgrims' Chorus—"Tannhäuser" (Wagner) Victor Brass Quartet
17216 Farewell to the Forest (Mendelssohn) (2) Spring Song (Pinsuti) Victor Brass Quartet

QUESTIONS

What instruments do you hear in these selections? What number is from an opera? Which expresses poetic thought? To what school does Wagner belong? Mendelssohn?

Lesson XIX

French Horn

The French horn is often heard as a member of the wood-wind choir, although by family it belongs to the "brasses." In Beethoven's day the horn was, in reality, the old hunting horn, which was coiled, so that it might be slipped over the head of the mounted hunter and carried resting on the shoulder. If the horn were straightened out, it would be seventeen feet long. The horn is very difficult to play, for the lips act as reeds in the cup-shaped mouthpiece, and the force of the lips and the rapidity of oscillation produces the tone. In olden times it was discovered by accident, that by putting the hand into the lower end of the tube (the flaring part, called the bell), the pitch of a tone was raised, and this method is even now occasionally used, although it is no longer necessary, since the horn has been provided with valves and crooks, and it is now possible to play a full chromatic scale. Formerly it was necessary to use horns of different pitches, and players were provided with different crooks, which produced different keys. The composer designated on his score which crook was to be used, much the same as with clarinets. Now, the horn in the key of F is used for almost all music, as its tone is much more beautiful and mellow than when the other keys are used.

The horn is the most genial of all instruments; its tones are full of passion, pathos and solemnity. It blends well with the general harmony and can therefore be used to play a solo part in complete harmony, or to simply fill in the general scheme of orchestration. There are several splendid effects which are possible on a horn. By means of a mute, the echo horn is heard. Stopped tones produced by the insertion of the hands in the bell produce an effective tone, which is nasal and discordant, and is employed to depict strife and discord in program music.

ILLUSTRATIONS

62636	**Overture—"Der Freischütz" (von Weber)**	**La Scala Orchestra**
17174	**Siegfried Horn Call (Wagner) French Horn**	**A. Horner**
31689	**Overture—"Oberon" (von Weber)**	**Pryor's Band**

HINTS FOR TEACHERS

The familiar opening theme (used by us as a hymn) is an excellent example of the horn quartet. The Siegfried horn call is an

example of characteristic instrumentation as well as of a "leit motif." The Largo from "The New World Symphony" used in Lesson XV should be used again so that students may recognize the difference between the English horn and the French horn.

QUESTIONS

Which selections are from the opera? What instruments beside the French horn do you clearly hear in the third? To what school does von Weber belong? Dvořák?

Lesson XX

Trumpet

The trumpet is, in reality, the soprano of our brass choir, its voice being an octave higher than the horn, although its harmonic scale is the same. The chief structural difference is that the tube of the trumpet is cylindrical throughout, only opening out into a small cone near the bell. The tube is only half the length of that of the horn. It is a transposing instrument and a number of different crooks, in various keys, are used. The quality of the trumpet is brilliant and noble. It has been necessary to substitute the cornet for the trumpet in many orchestras, as the latter instrument, although not possessing the tonal beauty of the trumpet, is a much easier one to play.

ILLUSTRATIONS

74080	**The Trumpet Shall Sound ("Messiah") (Handel)**	**Herbert Witherspoon**
16313	**Russian Fantasie**	**Herbert L. Clarke**
35265	**Triumphal March ("Aïda") (Verdi)**	**Vessella's Italian Band**

HINTS FOR TEACHERS

In presenting the Russian Fantasie a short review of Russian folk music is advisable. A point should be made of the remarkable use of the trumpet in Handel's "Messiah" in its relation to later instrumental development.

QUESTIONS

What Russian air did we hear in the second selection? Which was legendary folk-song? Which is national song? In the first does the use of the trumpet help the dramatic effect? To what school did Handel belong? From what form of work is this selection?

Lesson XXI

Trombone

The trombone is one of the noblest instruments of the orchestra. Its tone is grave and majestic, and in all solemn and dignified music, the trombone plays an important part. It is customary to write for the instrument in parts, using the tuba for the bass of the quartet, but the trombones are also used in unison. The wonderful effect in the "Pilgrims' Chorus" in "Tannhäuser" is produced by this means.

Mendelssohn once said, "The trombones are too sacred for often use," and most of the great composers have felt this and have employed the trombones for the expression of overwhelming impressiveness. This is the reason why Wagner uses the trombones at the height of his crescendo in the "Vorspiel to Lohengrin."

ILLUSTRATIONS

35157 Cujus Animam ("Stabat Mater") (Rossini) Arthur Pryor
16371 Miserere ("Il Trovatore") (Verdi) Cornet and Trombone

HINTS FOR TEACHERS

Both of these records are double-faced. We have used No. 16371 before. On the reverse of No. 35157 is Chopin's Funeral March for brass band, which may be used with Lesson No. XXII.

QUESTIONS

Which selection is a solo? Which a duet? Which is from opera? Which from oratorio? To what school does Rossini belong? Verdi?

Lesson XXII

Tuba

The four-part harmony of the trombones is usually given us by three trombones and the tuba. The tuba is the double bass of the brass family and has the deepest tone in the wind orchestra. It belongs to the class of instruments commonly known as "saxohorn." (So named from their inventor, Sax.) These make up the principal part of our brass bands. The tuba's voice is noble and dignified. The instrument is made in several keys, but the one generally used in our orchestra is in B flat.

ILLUSTRATIONS

31381	**Fackeltanz (Meyerbeer)**	**Pryor's Band**
35157	**Funeral March (Chopin)**	**Pryor's Band**

HINTS FOR TEACHERS

One of the best uses of the tuba in all musical literature is its use in the Torch Dance of Meyerbeer. Have class give a short clap of the hands when they hear the tuba in this selection.

QUESTIONS

To what school did Meyerbeer belong? Chopin? In what composition does the Funeral March belong? For what instrument was it originally written?

Lesson XXIII

Percussion Instruments

The instruments of Percussion are generally referred to as "the battery." The most important of these, are the tympani or kettle-drums, for they are the only drums which can be tuned to a definite pitch. These instruments are hemispherical brass or copper vessels, kettles in short, covered with vellum heads, which can be controlled to pitch by means of a tension of this head, which is applied with key screws, working through iron rings. The part of the drummer is a very difficult one, for he must have absolute pitch, and he is also required to have a perfect sense of time and rhythm. Very often the drummer is called upon to change one or all of his drums into

PERCUSSION INSTRUMENTS

XYLOPHONE ORCHESTRA BELLS CHIMES TYMPANI (KETTLE DRUM)
SIDE DRUM

another key while the orchestra is still playing in the original key. In olden days the drums were used only to accentuate the rhythm.

Beethoven was the first to realize their possibilities as harmonic instruments, and modern composers now use the drums in whatever key they wish. The other instruments of percussion used in our orchestras are, snare drums, bass drums, cymbals, triangle, tambourine, castanets, carillon and xylophone.

ILLUSTRATIONS

70049 Dagger Dance ("Natoma") (Herbert)
Victor Herbert's Orchestra

70068 Indian March ("L'Africaine") (Meyerbeer)
Victor Herbert's Orchestra

31735 Procession of Knights ("Parsifal") (Wagner) Pryor's Band

QUESTIONS

To what schools do these compositions belong? What principle of music does each illustrate? What instruments do you hear clearly in the first selection? In the second? The third? Which is religious in character? What tonal effect helps to give this impression?

Lesson XXIV

The Development of the Orchestra

The use of instruments can be traced back to early man who first used the drums and tom-tom (percussion instruments) for the accompaniment to his primitive chants and dances. The second step shows us the first use of wind instruments as made from the horns of animals and later duplicated in brass and other metals. In the third period the gentler side of man's heart seems to have awakened and we notice an instinct to reproduce the sounds of Nature, by means of the reed instruments, made from the sources provided by Nature herself. The last period gives us the use of the stringed instruments, first noticed in the simple lyre and harp, later developing into the stringed instruments played with the bow. (Review Lesson II, Course II.)

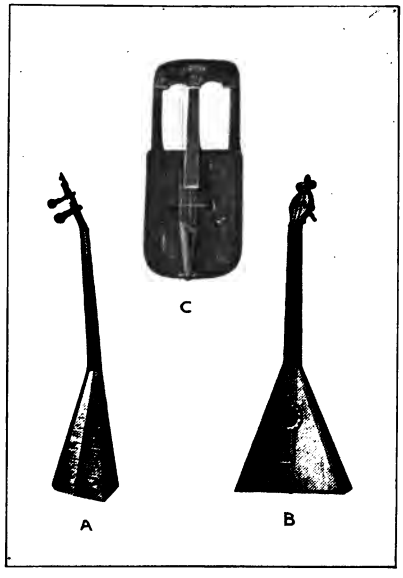
TWO EXAMPLES OF THE CRYWTH

No. 1. Tenth Century
No. 2. Eighteenth Century in England

In medieval days, while the science of music was being fostered by the Church, instruments were used principally by the common people, and we have found that all the Troubadour, Minstrel, and Minnesinger songs were accompanied by the stringed instruments. At the end of the sixteenth century the greatest instrumental school was that of Venice, which was founded by Adrian Willaert, of the Netherlands. (See Lesson VI, Course II.) Willaert and his followers used the instruments in the same antiphonal method as that employed for choruses.

With the birth of opera the interest in instrumental music was for a time superseded by the enthusiasm for the new vocal form, but with the Venetians, the combination of the instruments with the voices resulted in many interesting effects which increased the dramatic value of the opera. Claudio Monteverde (1567-1643), earned the title, "the father of instrumentation," for it was he who first introduced the violin into the orchestra. In his opera, "Tancred,"

produced in 1624, Monteverde used the tremolo of the violin to represent the excitement felt during the duel scene, while pizzicati from the double basses depicted the sword thrusts. Through his influence the Venetian masters used an orchestral introduction for their operas. This was called an overture, and followed a definite form. They also employed an instrumental interlude between the acts. In the French Opera of the late seventeenth century, these interludes always took the form of dances, and from this custom arose the popularity of the French Ballet. At this period (middle of sixteenth to first of eighteenth centuries), the violin reached its perfection. The little town of Cremona, near Venice, became famous because the greatest stringed instruments the world has ever known were made here.



FOLK INSTRUMENTS
(A and B) Russian Balalaika
(C) Crywth

ILLUSTRATIONS

61181 Folk Song—"Let Joy Abide" (Russian)
Mme. Michailowa, with Balalaika accompaniment

70034 Two Folk Songs (Russian) **Balalaika Orchestra**

HINTS FOR TEACHERS

The balalaika is the most perfect folk instrument of the early days which is still in existence. This curious three-stringed instrument is similar to the mandolin and is made in several sizes, some as large as our double bass. These intruments have been used by the Russian peasants for centuries, but it has only been within the last few years, since the folk music of Russia has awakened such general interest, that the instruments have been generally known. Through the efforts of M. Andreeff, the folk instruments of the Russian peasants have become better known, and his combination in an orchestra of the balalaika with the doumra (a later instrument more like

our guitar), has brought great popularity to the Russian Balalaika Orchestra, of which he is director.

The first illustration shows us the use of the simple old folk song, with balalaika accompaniment; the second two folk dance songs are here played by a combination of balalaikas and doumras. Recall the use of the lute as an accompaniment of the Swedish folk songs. The harp of the Irish songs.

[*Lesson XXV, Course I; Lesson XXVI, Course I.*]

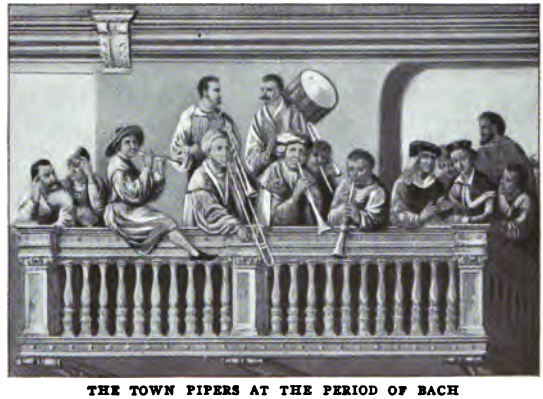
QUESTIONS

What class of folk song is the first? What the second? (b) of the second? What instrument does the tone of accompaniment in No. 1 resemble? What other uses have we had of instrumental accompaniment to folk songs? When did we hear these records before? What did they then illustrate? What other folk illustrations have we heard with voice and stringed instrument?

Lesson XXV

The Orchestra and Instrumental Forms at the Time of Bach

At the time of Bach the orchestra consisted of an almost evenly balanced proportion of reed and stringed instruments. These were still treated in the old method of antiphonal writing. The most popular solo instruments at this time were the violin, clavichord, harpsichord, organ.



THE TOWN PIPERS AT THE PERIOD OF BACH

The greatest instrumental forms of Bach's time were:

FUGUE — The strictest form of contrapuntal development written for the solo instrument. Fugal passages appear in much concerted music.

THEME AND VARIATIONS—Original variations on a given theme, a popular form for organ or harpsichord.

FANTASIA—Free development of one or more themes; usually

follows a prelude and precedes the fugue in Bach's largest organ forms.

OVERTURE—The introduction to the opera takes two forms in the seventeenth century—that of France, the Lully Overture, and that of Italy the Scarlatti Overture.

The Lully Overture consisted of three movements: short introduction; rapid fugal passage; slow coda ending.

The Scarlatti Overture: Rapid first part; contrasting slow movement; rapid ending.

These two forms combine in the

SONATA—Generally written for solo instruments; a composition having three movements:

First: Follows form of Lully Overture, its general character being rapid.

Second: Song form or theme and variations—slow in character.

Third: Rondo or jig—rapid in character.

Thus we have three movements, fast, slow, fast, following the pattern of the Scarlatti Overture, while the first movement follows definitely the Lully Overture.

SUITE—A collection of dances first put in a definite form by the town pipers of Germany at the time of the Thirty Years' War. This German collection, called the Partita, began with an Allemande (German Dance), and included the Gavotte, Sarabande, Bourée, Minuet, etc., and ended with the Rondo or Gigue (jig). The French composers then took the German Partita and prefaced it with the Lully Overture, adding several dances, which were particular favorites at the French Court. It was this form that Bach employed for the writing of his great suites.

THE WATER MUSIC—HANDEL

SERENADE—A collection of short composition in which the simple song form of song-contrasting song, first song, was the basis. These were collected by the paid serenaders of the early seventeenth century, but the form later develops in a similar manner to that of the Suite. It is often prefaced with an overture and sometimes popular dances, particularly the Minuet, are introduced.

CONCERTO-GROSSE—A large composition in the form of the sonata written for many instruments; still making use of the old antiphonal choirs. At Bach's time one group of instruments acted as virtuosi and played a more difficult part than those producing the accompaniment.

SYMPHONY—The term symphony was occasionally employed at Bach's time to designate a composition which was sounded in contrast to music which was sung and which was termed cantata.

ILLUSTRATIONS

16474 Amaryllis (Old French) Victor Orchestra
74080 The Trumpet Shall Sound (From "Messiah") (Handel) Herbert Witherspoon
70047 From D Major Suite (Bach) Victor Herbert's Orchestra
17184 Bourée from Violoncello Suite III (Bach) Victor Quintet

HINTS FOR TEACHERS

Amaryllis is an excellent example of the old French rondo. Explain the use of the air in the suite D Major. A wonderful example of Bach's melodic gift. In the Handel number recall that Handel wrote but little instrumental music and that his use of the instruments was often most effective in his operas and oratorios. Particularly is this true of this aria in the use of the trumpet call to illustrate the words of the text.

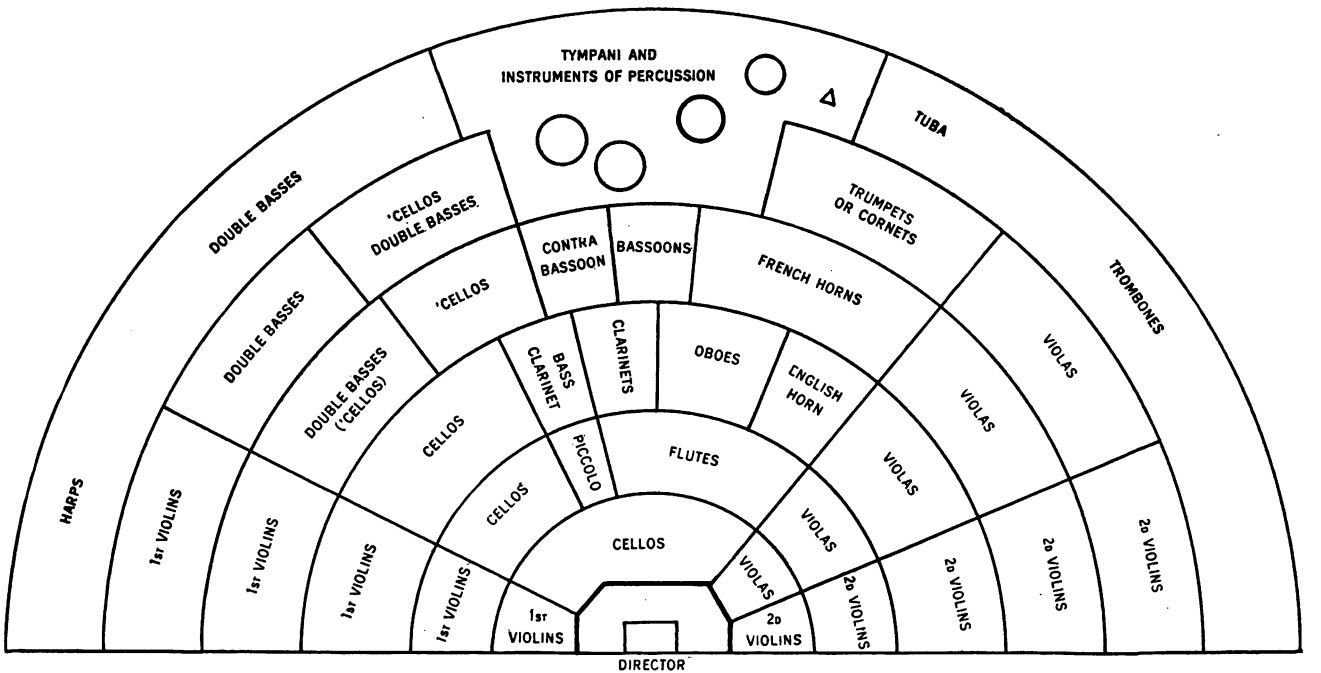
QUESTIONS

When did we hear these compositions before? What did they illustrate then? To what school did Bach and Handel belong?

Lesson XXVI

The Orchestra at the Time of Haydn

The next great composer to leave a definite mark on the development of our orchestra was Franz Josef Haydn, who is rightly called "the father of the modern symphony orchestra." Haydn divided the



SEATING ARRANGEMENT OF THE THEODORE THOMAS ORCHESTRA

orchestra into the four choirs we know today, grouping his instruments according to families. He increased the number of strings and retained in the wind choirs those instruments whose voices were the most strikingly characteristic of their class. Through the influence of his pupil, Mozart, who introduced to him the beautiful tone color of the clarinets, Haydn began an appreciative use of the single-reed instruments. Haydn also established the present form of the string quartet. But his greatest contribution to modern instrumental music was the evolving from the old form the present form of sonata, which has been the basis of all instrumental compositions since his time. This form he used in place of the Lully Overture as the first movement of all sonatas. It is larger and more elaborate and gives a greater opportunity, not only for the composer to show his technical skill, but his instrumental science as well.

The old movement, known as the INTRODUCTION, was retained; but in place of the customary fugue, Haydn introduced an allegro, which was thus divided:

1st Subject—of bright, gay character, in the regular key.

2d Subject—more subdued and contemplative in character, in related key.

(If first subject is announced by the strings, the second subject is usually given by the wood-winds or vice-versa.)

REPETITION OF SUBJECTS:

FREE FANTASIA or working out of the subjects, giving the composer an opportunity to show his skill in combining instruments and themes. This is in the key of the second subject.

RECAPITULATION OF SUBJECTS: Return of original subjects as first heard, only both are now given in the regulation key.

CODA or short summing up of subject matter.

This "Sonata Form" is the pattern for all movements of sonatas, duets, trios, quartets, etc., for symphonies or concertos and for some overtures. When used as the plain or overtures the repetition of the subject is omitted. Haydn's sonata or symphony was composed of four movements, in place of the old form, which had but three. It was thus arranged:

First Movement: "Sonata" form.

Second Movement: Song Theme and Variations, or "Sonata" forms.

Third Movement: Minuet, Trio, Minuet.

Fourth Movement: Rondo, Theme and Variations, or "Sonata" form.

ILLUSTRATIONS

"Surprise" Symphony (No. 3) (Haydn)

35243	(a) Allegro	Victor Concert Orchestra
	(b) Andante	Victor Concert Orchestra
35244	(a) Minuet	Victor Concert Orchestra
	(b) Finale	Victor Concert Orchestra

HINTS FOR TEACHERS

This symphony has been cut so that the playing of the movement on a record is possible. The divisions may, however, be easily followed. Pupils should follow the forms very carefully and records must be replayed so that all points of form, as well as instrumentation, may be clearly understood.

Lesson XXVII

Beethoven's Uses of the Orchestra

Mozart and Beethoven both followed the ideas of Haydn, but carried his work much farther than he had ever dreamed. As one writer has said, "Beethoven built a palace where Mozart had started a charming garden house, on the plans of Haydn." Mozart had the opportunity by his frequent travels through Europe to come into touch with the greatest orchestras of the world, and he assimilated much from these associations. We notice his spontaneous use of instrumentation in his operas as well as his symphonies. His music reflects the spirit of the court, while Haydn's is that of the common people. Mozart introduced the clarinet into the symphony orchestra, although it had been previously used in the operas of the French School.

Beethoven brought the symphony to its state of perfection. He also introduced the spirit of Romanticism into music. In his use of the orchestra, Beethoven made many innovations. In fact his contemporaries declared his use of the instruments to be abuses and vowed that Beethoven was ready for the mad-house.

Beethoven was the first to realize the importance of the tympani or kettle-drums, and he gave them a melodic part in many of his

later compositions. His individual work for the double basses is best shown in the scherzo of the Fifth Symphony and the transitional passage between the Third movement and the Finale of the Ninth Symphony.

ILLUSTRATIONS

35268 { **Leonore Overture, No. 3 (Part I) (Beethoven)** **Victor Concert Orchestra**
Leonore Overture, No. 3 (Part II) (Beethoven) **Victor Concert Orchestra**

35269 { **Leonore Overture, No. 3 (Part III) (Beethoven)** **Victor Concert Orchestra**
Adagio from Fourth Symphony (Beethoven) Vessella's Italian Band

A series of records of the C Minor (No. 5) Symphony is now being made especially for this course.

Lesson XXVIII

The Influence of the Romantic School

We have found that the principal thought of the Romantic composers was the expression of individuality by means of virtuosity, nationality, and program music, therefore, it is but to be expected that the use of the orchestra in this connection is of great importance. We have found that the Romantic composers of Germany were less spectacular in their methods of treatment than those of the French School, where the virtuosity of both Berlioz and Liszt makes itself apparent in their marvelous instrumentation. We owe to the German School, however, two forms which, although founded on the classical model of the "sonata," makes possible the expression of program music as well. The forms are the Concert Overture and the Symphonic Poem.

The Concert Overture is the term applied by Mendelssohn to an overture written in the sonata form, which shall have a definite title and tell a definite story. It was not written as the introduction for any dramatic work, but, as its name implies, was purely a concert composition.

The Symphonic Poem was the name given by Franz Liszt to a composition for symphony orchestra which was programmatic, in that it always had a title and generally was prefaced by a definite program. This form was much longer than the Concert Overture and different tempo were used. Two main contrasting subjects were

employed, but these were of such plasticity that their entire character was frequently altered by the change from one tempo to another.

In the use of the orchestra we find Schubert employing many beautiful combinations of tone, but nothing which is today regarded as startling. Von Weber makes excellent use of natural tone qualities, especially of the wood-winds, where the effect of the French horns in his overture to "Der Freischütz" and "Oberon" is most beautiful. Technically, Mendelssohn understood the orchestra thoroughly and his instrumentation is always beautiful. His most unique uses will be noticeable in the music for "A Midsummer Night's Dream."

Schumann had practically no knowledge of the technical side of the orchestra. It is said that when his first symphony was given, the composer, not realizing that trumpets were transposing instruments, had written for his entire orchestra in the same key. Schumann owed much to the friendship and help of Mendelssohn in arranging his orchestral works.

The dazzling strength of Liszt is apparent in much of his beautiful, but unusual orchestrations, which no doubt were influenced by both Berlioz and Wagner.

Chopin, on the other hand, thought in the medium of the piano, and his piano concertos, the only orchestral works he left, are mediocre and commonplace in the method of his instrumentation.

The great genius of orchestration in the Romantic School is Hector Berlioz, who has left us "A Treatise on Instrumentation," which will ever be regarded as our best authority on the possibilities of the modern orchestra. Strangely enough, Berlioz himself could not play on any instrument, save the guitar, and yet no man in the history of art ever used the orchestra with such daring brilliancy as did he. Berlioz may be said to have established modern orchestration for new treatment, new effects, new combinations of tone, new insight into the characteristics of individual instruments are all distinctive features of his use of the orchestra. If he be "the uncompromising champion of Program Music," as Schumann once said, he is as well the virtuoso orchestra composer of the nineteenth century.

ILLUSTRATIONS

62636 Overture ("Der Freischütz") (von Weber) La Scala Orchestra
35241 Carnaval Romain Overture (Berlioz) Victor Concert Orchestra
31819 Overture ("Midsummer Night's Dream") (Mendelssohn) Victor Concert Orchestra

The Orchestra

HINTS FOR TEACHERS

In presenting this lesson give a short résumé of this period from Lessons XV and XVI, Course II. Carefully consider the tonal effects to be noted in compositions, as pointed out in the analysis of these numbers and tell class what to listen for.

QUESTIONS

What instruments play opening theme of No. 1? What instrument plays second subject of No. 1? To what school did Von Weber belong? Mendelssohn? Berlioz?

Lesson XXIX

Influence of Wagner

As we have discovered from our previous study of Wagner, it was he who brought back to the music drama the fundamental principles on which it was originally founded, but in doing so he employed all the resources of modern stage craft and technical musical achievement; therefore, Richard Wagner stands today as not only the greatest dramatic composer in the history of music, but as the greatest master of orchestration in the annals of the art. By his development of the "leit motif" Wagner discovered the possibilities of carrying this characteristic phrase into the orchestra, and he also employs certain instruments as delineators of character. Thus in "Lohengrin" the strings

THE HIDDEN ORCHESTRA OF THE WAGNER THEATRE AT BAYREUTH. SIEGFRIED WAGNER IS CONDUCTING

always accompany the Swan Knight, the trumpets King Henry, and the wood-winds the unfortunate Elsa. Wagner felt the orchestra to be capable of portraying dramatic action, either when used as an accompaniment to the voices or as a purely instrumental interlude, and he also believed that the overture should prepare the minds of the audience for the action to follow in the next act. With "Lohengrin," Wagner institutes a custom of giving each act its own prelude and in writing these introductions he departs from the old form of overture and creates for us a tonal atmosphere, which is as important to the subject of the action as is the dramatic situation after the curtain is raised. In his Festival Play-House at Bayreuth, Wagner returned to the old custom of the seventeenth century and his immense orchestra was seated beneath the stage, so that its voice was blended and was heard, but not seen, thus surrounding the action on the stage, but never becoming more important than the drama itself.

While Wagner did not radically depart from the old established rules of orchestration, his grouping and treatment of the instruments was entirely new. His most radical changes were with the brasses. The modern inventions of valves and pistons made possible the use of valve trumpets and horns and the discarding of the ancient orpheicleide for the tuba.

When Wagner's music sounds too "brassy" it is because it is badly played. When properly interpreted, Wagner's use of the brass choir is sonorous and always dignified. No one ever so well understood the methods of the use of the percussion instruments. In a word, Richard Wagner is our greatest master of sane orchestration and brought our modern orchestra to its state of perfection.

ILLUSTRATIONS

31779	**Prelude (From "Lohengrin") (Wagner)**	**La Scala Orchestra**
62693	***Ride of Valkyries (Wagner)**	**La Scala Orchestra**
35246	**Siegfried Death March (Wagner)**	**Victor Concert Orchestra**

HINTS FOR TEACHERS

Review with class what Wagner brought to the form of the music drama and why his influence has been so strong over modern art.

* No. 62693 is a double-faced record and its other selection, Introduction to Act III, Lohengrin, may also be given if desired.

In presenting these illustrations be sure the students understand the poetic significance of the Lohengrin "Prelude."

QUESTIONS

Which of these selections could be chosen as an example of poetic thought? Which as program music? What is the method of instrumentation used in the opening of the Prelude to "Lohengrin"? What instruments give us the Grail theme in the fortissimo passage? What instruments are most characteristically used in "Ride of the Valkyries"? From what opera is this selection taken? When does it occur in the opera?

Lesson XXX

The Orchestra Since Wagner

While there have been many excellent examples of beautiful combinations of tone color in the works of the masters who have followed after Wagner, we find the most remarkable and startling orchestration given us by the two greatest masters of music to-day, Richard Strauss and Claude Debussy, who are as extremely opposite in their method of instrumentation as in their style of composition. Let us consider first the great masters who chronologically follow Wagner.

RICHARD STRAUSS

Brahms—the disciple of absolute music of the modern German School, believed so strongly that the essence of musical invention was more important than its method of expression, that we find his works give us nothing new in instrumental development, though we feel his strength and knowledge of the true beauties of the orchestra in every measure of his music. Dvořák and Tschaikowsky, as do the other writers of Slavonic countries, reflect the brilliancy and almost barbaric splendor of their native lands.

The Italian opera masters have used the orchestra more bril-

liantly since the days of Wagner, as have also the opera composers of the French School. Franck, Bizet, Saint-Saëns and D'Indy, of the French Instrumental School, have all written for the orchestra in an individual manner, but it remained for their famous countryman, Claude Debussy, to carry out the extreme methods of painting in tone, which caused him to be regarded as the most distinctive composer of the present day. Debussy uses his orchestra as a medium of impressionistic painting and his tonal tints are so blended that form and story are both lost in the wonderful maze of color. One does not stop to consider the individual use of this or that instrument, one hears a sonorous blending of tone, just as one delights in the mingling of color on the canvas of the modern painter of the impressionistic school.

PETER ILYTSCH TSCHAIKOWSKY

With Richard Strauss we meet with a genius who is the exact opposite of Debussy. No one has ever possessed such accurate knowledge of the possibilities of the modern instruments as has Richard Strauss and he stops at nothing in the beautiful or hideous combinations of tone he may desire to use. All of Strauss' music is programmatic, and if he desires to portray disagreeable thoughts and ideas, he does so quite as gladly as he would portray beauty. If he desires to turn the orchestra into a flock of sheep, as he does in his tone poem of "Don Quixote," he shatters all traditions by employing mutes for the brasses; if he wishes to depict war, as in "Heldenleben," he uses the full orchestra, fortissimo, playing in four different keys. As all his works are in the form of program music, the tone poem being his favorite medium of expression, Strauss secures his best effects by extreme and highly-colored instrumentation. His themes are submitted to a kaleidoscopic treatment of tonal combination and his climaxes are achieved by dynamic effects rather than thematic development. In his operas, especially "Salome" and "Electra," he has used the methods of Wagner regarding the characteristic use of instruments, but all his works show an insatiable craving for hitherto unknown instrumental combinations.

ILLUSTRATIONS

35275 Largo—New World Symphony (Dvořák) Victor Concert Orch.
88281 Air de Lia—"L'Enfant Prodigue" (Debussy) Mme. Gerville-Reache
70050 Marche Slave (Tschaikowsky) Victor Herbert's Orchestra

HINTS FOR TEACHERS

The tone poems of Debussy and Strauss are both too long for a good arrangement on a Victor record to be possible. The methods employed in the selections chosen are excellent, as they portray the extreme contrast of these masters in presenting operatic accompaniments. Have your pupils realize that we of to-day are too near to both Debussy and Strauss to realize their great importance. Remind the class that all great composers have been severely criticized for using any new or original thoughts. In "Marche Slave" point out the history of the composition itself and show how the use of bassoons and horns depicts melancholy, while the oboe and clarinet reflect the happy folk spirit, and the brasses at the end show the strength of patriotism by their use of the National Russian Hymn.

QUESTIONS

In the first selection what instruments do we hear in opening theme? What instruments give us second subject? What instruments play the National Hymn at the end?

REVIEW AND EXAMINATIONS

For review it is suggested that a number of records previously heard should be played, and that class should designate the instruments and combinations which they now hear in each. Note-books should count in the final marking, and for examination it is suggested that in addition to the questions, pupils should designate the orchestration of at least two records previously heard.

The Opera

COURSE IV

Preface

In tracing the growth of the opera, we shall find that it follows very closely the original plan of the first music drama, which was produced in Florence at the end of the Renaissance; for in that early work "Eurydice," are to be found all of those principles, which Gluck, Beethoven, and Wagner, each strove to give to the world, and which have become, as Wagner prophesied they would become, "The Music of the Future." In their attempt to give to the world a Greek drama in its original setting, the Florentine scholars of 1600 established this definite form, that music, drama and interpretation should be of equal importance. Many changes came to their original form before it was returned to us by Wagner, who added all that modern science of musical expression could give.

Our Course has been divided into thirty lessons, during which time we shall study the development of the Oratorio in relation to the Opera.

I. What an Opera Is.
II. The Opera to the Time of Handel.
III. The Oratorio to Handel.
IV. The Reforms of Gluck.
V. The Operas of Mozart.
VI. The Oratorio After Handel.
VII. Beethoven.
VIII. The German Romantic Opera.
IX. The Oratorio During the Romantic Period.
X. The Opera at the Beginning of the Nineteenth Century.
XI. The French Grand Opera: (I) Bellini and Donizetti.
XII. The French Grand Opera: (II) Meyerbeer.
XIII. The Early Wagner.
XIV. Lohengrin.
XV. The Ring of the Nibelungen.
XVI. The Late Wagner.
XVII. The Rise of National Opera.
XVIII. The Light Opera in the Nineteenth Century.

The Opera

XIX. The Opera in Germany Since Wagner.
XX. The Early Verdi.
XXI. The Late Verdi.
XXII. Opera in Italy Since Verdi.
XXIII. Puccini.
XXIV. The Opera in Italy To-day: Leoncavallo, Mascagni, Wolf-Ferrari.
XXV. Gounod.
XXVI. Bizet.
XXVII. Massenet.
XXVIII. The Opera in France To-day.
XXIX. The Modern Oratorio.
XXX. The Opera in America.

Lesson I

What An Opera Is

We have learned to recognize the four principles of music—nationality, formal content, poetic expression and program music; we have traced their development through the periods of musical history; we have learned to recognize them as they appear in instrumental music; this year we shall study their expression in the Opera and Oratorio.

The Opera, our largest musical form, is a drama, set to music, for solo voices, choruses and orchestra. It consists of:

LIBRETTO.—The versified story of the play.

SCORE.—The orchestral setting, which includes overture, entr'-acte, choruses, concerted music and solos.

OVERTURE.—The orchestral introduction to the opera. With Wagner each act has its own introduction, which is called the Prelude.

ENTR'ACTE.—The musical interlude between the acts, sometimes called INTERMEZZO.

CHORUS.—Either in parts or unison.

CONCERTED MUSIC.—The duet, trio, quartet, quintet, sextet, etc.

SOLO.—Either

Recitative, a tonal declamation or imitation of dramatic speech, or

ARIA.—A song, either in two or three period form, with orchestral accompaniment.

ILLUSTRATIONS

88097 **Una voce poco fa ("Barber of Seville") (Rossini) Mme. Sembrich**
64188 **Hexenritt (Witch's Ride) ("Hänsel and Gretel") (Humperdinck) Albert Reiss**
74275 **Benediction of the Swords ("Les Huguenots") (Meyerbeer) Journet, with Metropolitan Opera Chorus**
60074 **Intermezzo—Cavalleria Rusticana (Mascagni) Victor Herbert's Orchestra**

HINTS FOR TEACHERS

The first two illustrations show the difference between music written for vocal display and that which is purely descriptive of a dramatic thought. One gives us an over-accented idea of the importance of vocal display; the other has sacrificed the voice for dramatic expression. The last two are illustrations of concerted music and the entr'acte. Have class tell what other examples of these forms they have already heard.

QUESTIONS

To what school does Humperdinck belong? Mascagni? Which of these selections illustrates virtuosity? Which program music? Which is dramatic? What quality of voice is used in the first—coloratura, lyric or dramatic soprano? In what number does the orchestra aid in the thought interpretation? Which is the strongest from a dramatic point of view? Which form does each number represent?

CHORUSES

Over the Summer Sea (La donna è mobile, "Rigoletto") (Verdi).
Soldiers' Chorus, "Faust" (Gounod).

Lesson II

Opera to the Time of Handel

We found in our study of Mediæval Music, that musical accompaniment was used in all the old mystery and miracle plays, and we also noted its employment by the Troubadours, as a setting for their pastoral operas, of which "Robin and Marion," by Adam de la Halle, is the most famous example. But the form of the opera, which has developed into the music drama of the modern day, was born in Flor-

ence at the end of the Renaissance, through the efforts of the Camerata. The first work, called "Dafne," by Peri and Rinnuccini, appeared in 1597, but as this work was lost, our first opera is in reality, "Eurydice," which was written by the same authors, for the marriage of Henry IV and Maria de Medici in 1600. The fundamental principle on which the first opera was founded, was that music drama, and interpretation were of equal importance. With the birth of opera, music was no longer confined to the contrapuntal polyphony of the Church School, and this accounts for the immediate popularity of the new form. By the end of the seventeenth century we find many opera houses throughout Italy and France. In Germany the center of operatic activities were Vienna and Hamburg,* but on account of the Thirty Years' War, there was little or no development of opera in Germany.

LE MVSICHE
DI IACOPO PERI
NOBIL FIORENTINO
Sopra L'Euridice
DEL SIG OTTAVIO RINVCCINI
Rappresentate Nello Sponsalitio
della Christianissima
MARIA MEDICI
REGINA DI FRANCIA
E DI NAVARRA
IN FIORENZA
APPRESSO GIORGIO MARESCOTTI.
M D C.

TITLE PAGE, "EURYDICE"

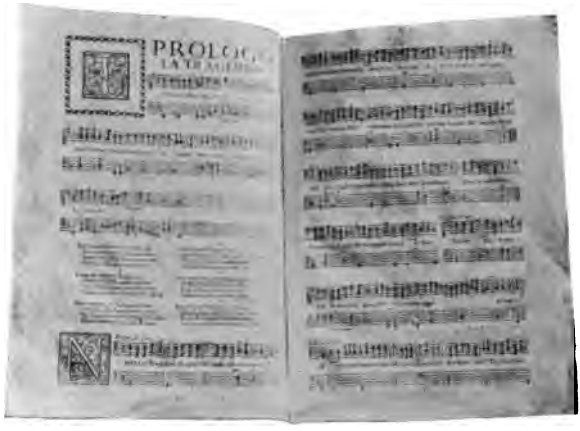
In Italy, the three cities, where definite music schools had been established in the previous century, each made contribution to the form of opera; thus Rome perfected the choruses (here the oratorio was born), while Naples developed bel canto, or the art of song; and Venice brought the instrumental side of the opera, to its great development.

The most important school was that of Venice, where the first genius of opera appears, in Claudio Monteverde (1567-1643). Monteverde in his first opera, "Orfeo," in 1607, gives us our first duet (hitherto each voice sang alone). In 1624 he introduced the violins into his orchestra of "Tancred," using the tremulo to describe the agitation during the duel scene, and the pizzicati to depict the sword thrusts.

His pupil, Francesco Cavalli (1600-1676) perfected Monteverde's style. He grouped several voices in duets, trios and quartets; the

* One of the earliest opera houses in Germany was that built in Bayreuth, the little town later made famous by the erection of the Wagner Festival Playhouse.

chorus becoming of secondary importance. Cavalli also introduced into opera the comic element. Contemporaneous with Cavalli was Giacomo Carissimi (1604-1674), of Rome, who excelled in oratorio and in the massing of choral effects. His pupil, Marc Antonio Cesti (1620-1669), brought into the Venetian School, the style of Carissimi's Oratorio. But the public now demanded their amusement, as in the time of Cavalli, so Cesti divided the opera into two classes: the Opera Seria and the Opera Buffa.



FIRST PAGE, "EURYDICE"

Opera Seria was elaborately staged, many different scenes being employed. Singers were given every opportunity for vocal display, regardless of the dramatic effect. Great choruses were used, but without dramatic reason. The orchestra became but an accompaniment and absurd dramatic situations were the result.

The Opera Buffa, or Opera Comique, retained more of the dramatic effect, but became frequently vulgar and common. In Naples the form of Opera Seria became the most popular, as it gave a greater chance to the singers for the display of vocal technique.

In these operas there were always six characters; three of each sex, all lovers. Three acts were given, each terminating in an aria. The same character must not have two airs in succession, and no air must be followed by another of the same class.

The principal airs should conclude the first and second acts. The second and third acts should each contain at least one duet for hero and heroine, but no trios and concerted numbers were to be found, except in Opera Buffa.

Alessandro Stradella (1645-1681) employed the methods of Carissimi in all his works, but the great importance of the Neapolitan School, was due to the efforts of Alessandro Scarlatti (1659-1725),

who is the connecting link between the severe contrapuntal school, and the free school of bel canto. With Scarlatti, melody becomes more fluent and graceful, and arias take the definite form of recitative and aria, the recitative being given with orchestral accompaniment. Scarlatti also used the form of the overture, but inverted the form of Lully, of France. (See Lesson XXV, Course III.)

HENRY PURCELL

In England the influence of the opera made itself first felt in the music for the masques, which were written by William and Henry Lawes, Pelham Humphrey, and others. Many of these men studied under Lully, of France—and we owe to the French School also the form employed by Henry Purcell (1658-1695), the greatest of the early English Opera writers. Purcell stood alone as a composer of English Opera, for with the advent of George Frederic Handel, Italian Opera takes the position of supreme importance in England, as well as France. Handel's early operas were written for Hamburg, but in 1706 he went to Italy and there became imbued with the style of the Italian School. Most of Handel's greatest works in the form of opera were written for the English public, as he made his home in England from 1710 until his death, 1753. Handel wrote forty-two operas, but, in spite of their many beauties, they have long since been banished from the stage. Handel was a genius, who was content to employ existing forms, which he frequently brought to perfection, but he never advanced any form of musical art except the oratorio. Opera in his day consisted of a string of recitatives and arias with an occasional duet or a chorus to bring down the curtain at the end of each act. While Handel's genius infused rare beauty in many of his arias, there was no chance for true dramatic expression.

ILLUSTRATIONS

74155 Largo ("Xerxes") (Handel) — **Charles Gilibert**

88068 Sweet Bird ("Il Pensieroso") (Handel) — **Mme. Melba**

88189 My Tears Shall Flow ("Rinaldo") (Handel) — **Mme. Schumann-Heink**

HINTS FOR TEACHERS

These illustrations show the style of aria in use at Handel's day. We have learned to associate the Largo with the expression of religious feeling, yet we find it here used as an aria sung to a tree. In the soprano aria, Handel used the flute to imitate the song of a bird, yet it is also intended as an opportunity for the voice to show its technical achievements.

QUESTIONS

What feelings does the first selection inspire in your mind, religious or secular? What does the second? The third? Which is the best example of bel canto? Which expresses poetic tonal feeling? Which is imitative music?

CHORUSES

Largo, "Xerxes" (Handel).
Haste Thee, Nymphs, "L'Allegro" (Handel).

Lesson III

The Oratorio to Handel

Oratorio was born in Rome at the end of the sixteenth century. In the church of St. Maria Vallicelli, the pious priest, St. Philip Neri, used to call to his oratory, once every week, the young people of his congregation; there, in his tiny room, they enacted scenes from the Bible. Finding that music, which had always been used with the old miracle plays, would be a further inspiration to his young actors, St. Philip asked the aid of some of the Church composers of Palestrina's School in Rome, and the "Society of Oratorians" was the result. The first work to be definitely termed oratorio has the title "The Life After Death." Its composer, Emilio del Cavalieri, died before its presentation in 1660 (the year "Eurydice" was given to the world), but he left explicit directions as to the production of his work, which show that his principles were identical with those of the Camerata of Florence.

The first great master of oratorio was Giacomo Carissimi (1604-1684), of the Roman School. He left more than fifteen oratorios and many masses and other sacred works. Before the time of Carissimi

the only difference between opera and oratorio lay in the fact, that opera was secular, while oratorio was religious in text. Both were given with scenery and costumes, and as there was not much dramatic action in the opera, there was little or no difference in the two forms. Carissimi set aside the idea of theatrical presentation and introduced into oratorio, besides the actual characters, the "Narrator," who set forth the dramatic happenings in his recitations. Carissimi's oratorios were always short, and adhered to actual Biblical history, for he never used his works to glorify any Church saint, as other composers had done. Carissimi also developed the cantata, a shorter dramatic form, for the employment of vocal recitatives and arias, and wrote both secular and religious cantatas. Carissimi stands with Monteverdi as the most important genius in Italy in the seventeenth century.

In Germany the oratorio becomes the vocal form of the day, as the expense of opera production, made the music drama an impossibility. It is but natural that the oratorio in Germany should be divided into the music used in the Catholic Church and that employed by the Lutherans. The German master who must be remembered as the dominating figure of this period is Heinrich Schütz (1585-1672), who, although trained in Italy, was essentially German in his serious aspect toward art. Schütz paved the way in church music for the advent of the great Bach. In his German oratorios one finds a form far removed from the opera, but which is suitable for religious concerts, and for use in church. Schütz uses the "Narrator" as an important personage in his works and also employs chorales, as if they were the voice of the audience. He developed the form known as Passion Music, that is, the musical setting of the narratives of the Gospels, regarding the Passion of Christ. Schütz is also said to have written a German "Singspiel" on the original libretto of "Dafne," but as this was lost, it is of little or no significance on later German operatic development.

In France we find very little interest in oratorio, the masses of the French Catholic Church being the favorite forms of religious expression in music.

In England, the Italian oratorio form was introduced by Handel, who established the popularity of the work by decreeing it to be a concert form not confined to the church service. But between the operas and oratorios of Handel there is little dramatic difference.

The chief musical difference lies in the marvelous choruses which Handel employed in his oratorios, and which give us our best idea of his great contrapuntal skill. His joining of the recitative and aria resulted in a type for English oratorio, which has caused Handel's works in this form to live after his operas have become obsolete. When the "Messiah," Handel's greatest oratorio, was produced, at a concert in Dublin, the ladies were requested to come without their hoops and the gentlemen without their swords, that there might be more room in the hall. This gives us an idea of Handel's popularity, but it also points a marked contrast between the oratorios of Handel and those of Bach, whose works all bear the inscription, "To the Glory of God Alone," and were in reality written only for the Church service, and never for the concert hall.

GEORGE FREDERIC HÄNDEL

In Bach's day the organist and choir director was obliged to write new music for each church service, so we have a great number of truly religious works from Bach. These are in the form of the Passion Music (Bach gave us four settings, taken from the four Apostles), Church Oratorios (of which "The Christmas Oratorio" is the most famous), and Church Cantatas, which were sung between the parts of the service.

ILLUSTRATIONS

85103 He Shall Feed His Flock ("Messiah") (Handel) Louise Homer
74126 Recitative and Air, Behold and See ("Messiah") (Handel) Evan Williams
31770 Hallelujah Chorus ("Messiah") (Handel) Victor Chorus with Sousa's Band

HINTS FOR STUDY

In presenting Handel's "Messiah" to your class, outline the passages from the Bible that Handel has used for his text. If time makes it possible, give as illustration also the aria, "And the Trumpet Shall Sound," which we heard in Course III.

QUESTIONS

What voice sings the first selection—mezzo-soprano or contralto? What voice sings the second? The third? How is the orchestra employed in these selections? Are these selections illustrative of poetic tonal quality, or of program music?

CHORUSES

And the Glory of the Lord, "Messiah" (Handel).
Hallelujah Chorus, "Messiah" (Handel).

Lesson IV

The Reforms of Gluck

The first French Opera was produced in 1659, and was the work of Pietro Perrin (-1675), but we find no definite School of Opera established in France, until the advent of Giovanni Lully (1633-1687). Lully was an Italian, who went to Paris in the suite of the Duke of Guise, and he held for many years the exclusive right to produce opera in France. Most of the Lully works were musical settings for the plays of Moliere: in these he attempted to follow the text and adapted the music to the words, but employed no airs, duets, or adornments to aid him in his musical delineation. Lully enlarged the overture into the form known as Lully Overture. (See Lesson XXV, Course III.)

JEAN PHILIPPE RAMEAU

Jean Phillippe Rameau (1683-1764) carried on Lully's traditions, but as he had a much greater knowledge of the technical side of his art, he gave a richer and more original method of treatment to the orchestra, introducing new and original effects. But Rameau's great importance lies, in the influence, which his music exerted over Christoph Willibald Gluck (1714-1787), the first great reformer of the Music Drama.

Gluck was born in Austria near Vienna, but his first study of operatic forms was in Italy. After the production of several conventional Italian operas had brought him considerable fame, he made his way to England, where Handel was then in the zenith of his power. But realizing the need for further study, and feeling dissatisfied with existing opera conditions, Gluck visited Paris, and was much impressed with the works of Rameau. Returning to Vienna, he once more pursued his serious studies with the constant thought in mind, that a closer relationship of music, and drama must be re-established. In 1764 "Orfeo," in which he worked out his many theories, was produced; but it was not until 1767, when "Alceste" was given to the world, that the principles of the music drama, were boldly proclaimed. In the preface to his "Alceste" Gluck avows these principles, as being the fundamental ideas on which the music drama was originally built, and declares them to be the foundation for all opera to come.

CHRISTOPHER WILLIBALD GLUCK

"When I undertook to compose the music for 'Alceste,' my intention was to rid it of all those abuses which, introduced either through the mistaken vanity of singers, or the over-indulgence of composers, have so long disfigured Italian Opera, and turned the finest and most pompous spectacle, into the most ridiculous and tedious. I wished to reduce music to its true function, which is to second poetry in expressing the emotions and situations of the play, without interrupting the action nor chilling, it with the useless and superfluous ornaments. I accordingly, have wished, neither to stop an actor, where the dialogue is at its warmest, in order to let the orchestra play a tedious ritornello, nor to hold him back on a favorite vowel, in the middle of a word, that he may either show off the agility of his fine voice in a long roulade, or wait for the orchestra to give him time to take breath for a cadenza. I have deemed that the overture ought to apprize the spectator of the action to be represented, and, so to speak, constitute itself the argument; that the co-operation of the instruments should be determined proportionately to the interest and passion of a scene, and that no sharp contrast between air and recitative should be left in the dialogue, so as not to stunt the period

out of all reason, nor inappropriately interrupt the vigor and warmth of the action. I have believed, furthermore, that my greatest efforts should be reduced to seeking for a beautiful simplicity, and have avoided making a display of difficulties, to the prejudice of clearness: the discovery of a novelty has not semed admirable in my eyes, except in so far as it was naturally suggested by the situation, or helpful to the expression: and *there is no rule of form which I have not thought best willingly to sacrifice to the effect.* These are my principles."

ILLUSTRATIONS

74249 Nightingale's Passion Song (Rameau) Mme. Gluck
88286 Fatal divinità—Ye Gods of Fate ("Alceste") (Gluck) Mme. Homer
88091 I Have Lost my Eurydice ("Orfeo") (Gluck) Mme. Schumann-Heink

HINTS FOR TEACHERS

Notice the use of classical subject matter in Gluck's librettos. The use of the contralto voice should be observed.* Students should also note the use of the orchestra in the accompaniment.

QUESTIONS

Which voice sings the first selection? The second? The third? Which is an example of poetic thought? Which is imitative music?

CHORUSES

Lift Up Your Heads (Gluck).
See, What Grace (Gluck).
The Broken Ring (Gluck).

Lesson V

The Operas of Mozart

We have already studied the interesting experiences of the youthful prodigy of music, Wolfgang Amadeus Mozart (1756-1791), in the domain of the purely instrumental music; we shall now see how great was his influence on opera.

* Gluck was very partial to the contralto voice. Note that it is here used to portray the character of a man, Orpheus.

It must be remembered that Mozart was influenced, at the courts of Salzburg and Vienna, by the Italian Opera of the day, and it was not until his visit to Paris in 1778 that he became acquainted with the reforms of Gluck, and learned to know the true possibilities of the music drama. Mozart's early operas before this period, are rarely given, his first great work after his return to Germany being "Idomeneo," which was produced in 1781. This opera was modeled after a French work on the same subject, but the music is, for the most part, purely Italian in form. There is one important point in this work, however, which must be noted. For the first time the chorus becomes a part of the action on the stage and is no longer retained as a passive spectator to the scene. The orchestration of "Idomeneo" is superior to any we have yet found in opera.

WOLFGANG AMADEUS MOZART

Mozart's next opera, "Die Entführung aus dem Serail" ("The Elopement from the Serail"), was produced in 1782, and followed the old German form, of his early works. With his famous work, "Le Nozze di Figaro" ("The Marriage of Figaro") (1786), Mozart shows us his rarest dramatic genius, for this charming comedy adapts itself wonderfully to the form of Opera Buffa which Mozart chose as its medium of expression.

In his next work, "Don Giovanni" (French "Don Juan"), which was produced in Prague in 1787, we find that the extremely complicated libretto has been so wonderfully adapted by Mozart, that "Don Giovanni" will ever be regarded as one of the few immortal musical works in the old form of opera.

Of "Così fan Tutti" (1790) and "La Clemenza di Tito" (1791) little need be said, both were hurriedly written and do not show the strength of Mozart's genius as do the works which have been mentioned.

The Opera

Mozart's last opera, "Die Zauberflöte," was produced a month later than "Clemenza di Tito," but was really written previously. Mozart attempted to defend the dramatic absurdities and impossibilities of "The Magic Flute," by giving the world to understand that it was full of allegorical significance in the struggle and triumph of Free Masonry. While this is not easy to credit and the dramatic inanities of "The Magic Flute" still must be acknowledged; the fact remains that Mozart never gave us any greater example of his consummate dramatic gift than in the music written for this work. As Jahn so aptly expresses it, "If in his Italian operas Mozart assimilated the traditions of a long period of development and in some sense put the finishing stroke to it, with 'Die Zauberflöte' he treads on the threshold of the future and unlocks for his countrymen the sacred treasure of national art."

ILLUSTRATIONS

88067	**Voi che sapete ("The Marriage of Figaro")**	**Mme. Melba**
64163	**A Bird Catcher am I ("The Magic Flute")**	**Otto Goritz**
85042	**Invocation ("The Magic Flute")**	**Pol Plançon**
89015	**Duet—Là ci darem la mano ("Don Giovanni")**	**Farrar and Scotti**

HINTS FOR STUDY

These selections show three phases of the opera of Mozart's day. The second is in a form copied from the Opera Buffa which is known as a "Patter Song." This always served to introduce the actor and to tell his business. Here Papageno sings of his profession, that of "Bird Catcher." This style always possessed a comic element. In the third, the Invocation, we have an example of the deep basso profundo which was a favorite voice at the time of Mozart. In the first a beautiful example of the coloratura style of bel canto, in which Mozart excelled. Note the same type in the duet from "Don Giovanni."

QUESTIONS

Which illustration was sung by baritone? Which by basso? What quality of soprano was noticeable in the first? Which one of these arias is descriptive? Does the orchestra aid in this description?

CHORUSES

O, Isis and Osiris (Lovely Peace), ("Magic Flute"). (Mozart.)

Away With Melancholy (Such Chimes Melodious, "Magic Flute"). (Mozart.)

I Am a Fowler, "Magic Flute" (Mozart).
The Blacksmith, "Marriage of Figaro" (Mozart).
Who Treads the Path of Duty (Mozart).

Lesson VI

Oratorio After Handel

We found that at the time of Handel, the most popular forms of sacred music were:

ITALY, FRANCE AND ENGLAND.

THE ORATORIO.....A Concert Form.
THE MASS.....A Church Form.

GERMANY.

PASSION MUSIC.....
CHURCH CANTATAS..... } All for Church Service.
ORATORIOS .....

The greatest interest in the oratorio was found in England, and it was there that Handel's greater works were written and produced on the concert stage. In Germany the works of Bach were all actually intended for church service.

At the time of Haydn and Mozart the interest in opera, reawakened by Gluck's endeavors, had spread through Italy, France and England, while the new instrumental forms, which Haydn crystallized, were occupying the attention of the musical minds of Germany and Austria. Haydn's greatest works were his quartets and symphonies. He left a number of operas which are obsolete, a few simple songs, and a number of masses, still sung in the Catholic Church. But his greatest vocal efforts were his two oratorios, "The Creation" and "The Seasons." These were written late in Haydn's career, after his visits to England, and reflect very decidedly the influence of Handel. Haydn made a strong point of the use of his instruments in connection with these works, and his choruses are most effective.

Mozart, we have found, wrote in all forms, and his masses which are in the same style as his operas, are very popular in the Catholic Church to-day. His last great work was in the form of a mass, which is considered his greatest choral composition.

Beethoven left one remarkable oratorio called "The Mount of Olives," but this work and his "Missa Solennis in D" are both concert works rather than compositions for church service. Beethoven's greatest writing for the chorus is found in the Finale of the "Ninth Symphony."

ILLUSTRATIONS

60055	**With Verdure Clad ("The Creation")**	**Lucy Marsh**
74250	**In Native Worth ("The Creation")**	**George Hamlin**
31589	**Gloria from Twelfth Mass (Mozart)**	**Lyric Quartet**

HINTS FOR TEACHERS

Point out the difference in the attitude of the Catholic and Lutheran Churches toward music. The use of the choruses of the congregation in the Lutheran Church. Remember that the influence of the Court of Vienna was Catholic. Explain the difference between oratorio and mass. Review Haydn's influence on development of orchestra, Lesson XXVI, Course III.

QUESTIONS

What voice sang the first selection? What quality of soprano is used? What voice sang the second? Did the orchestra accompaniment contribute? In what language were masses written?

CHORUSES

Gloria, "Twelfth Mass" (Mozart).
The Heavens Are Telling, "Creation" (Haydn).
With Verdure Clad, "Creation" (Aria). (Haydn.)
With Joy the Impatient Husbandman, "The Seasons" (Haydn).
Ode to Joy, "Ninth Symphony" (Beethoven).

Lesson VII

Beethoven

In considering Beethoven in relation to the development of the modern music drama, we must realize that Beethoven lived at a period when superficial display, especially as manifested at the Court of Vienna, brought little or no realization of the true artistic worth of any art.

PORTRAITS OF BEETHOVEN

In the purely instrumental forms it was easier for Beethoven's true greatness to stand revealed, for there was practically no standard for comparison, but with the opera, the Viennese public had become familiar with the saccharine sweetness of the Italian School, and refused to accept any dramatic work, which did not consider the singer of greater importance than the music, or the story.

Beethoven made but one attempt at dramatic composition, choosing for his subject an old Spanish tale, which had been popular in France, and which was known as "Leonore." This work appeared first in Vienna in 1805 during the French occupation. It was hardly an auspicious time for the presentation of a work, in which "simplicity and truth" were once more acknowledged as "the sole principles of art." "Leonore" was a failure and was withdrawn after but three performances. The following year the work was rewritten with a new overture and presented twice. In 1814 Beethoven again re-wrote the work and under the title of "Fidelio" it was received with moderate success. "Fidelio" was the second opera after "Magic Flute" to be written in the form of the "Singspiel," that is, with spoken dialogue. Although the work was not accepted by the music-lovers of Beethoven's day, "Fidelio" is without question the greatest German opera from Mozart to von Weber. But it is in the music alone that "Fidelio" is great, for the libretto is weak, and therefore the opera is not a perfect type of music drama, for the unity between music and poetry does not exist. The true dramatic greatness of "Fidelio" is felt the strongest in the second overture written for the work, which we know as "Leonore No. 3." Beethoven wrote three "Leonore" overtures and one "Fidelio" overture. The greatest is the "Leonore No. 3," which was written for the second performance of the opera in 1806.

ILLUSTRATIONS

35268	**Leonore Overture, No. 3 (Part I) ("Fidelio")**	**Victor Concert Orch**
	Leonore Overture, No. 3 (Part II) ("Fidelio")	**Victor Concert Orch**
35269	**Leonore Overture, No. 3 (Part III) ("Fidelio")**	**Vessella's Band**
	Adagio from Fourth Symphony	**Vessella's Band**
64165	**Fateful Moment ("Fidelio")**	**Otto Goritz**
35245	**Chorus of Prisoners ("Fidelio")**	**Victor Male Chorus**

HINTS FOR TEACHERS

In presenting Beethoven as an opera composer, review briefly the previous lessons on Beethoven in Courses II and III, and note the

period in which he lived. The story of "Fidelio" can be told and a strong point made of the dramatic moment when the trumpet call outside announces the arrival of the Governor. That is a principle which Wagner accents in his music drama as "Making the audience a part of the being."

QUESTIONS

What voice sang the first selection? In what manner is this aria written? Is it program music or poetic in character? What instrumental effects do you particularly notice?

CHORUSES

The Gypsies' Song (Beethoven).
Serenade from "Fidelio."
Morning Hymn (Beethoven).
The Skies Resound (Beethoven).

Lesson VIII

German Romantic Opera

The true founder of the German Romantic Opera was Carl Maria von Weber (1786-1826), who, with the great opera, "Der Freischütz," gave the German people their first national opera. This work, produced in 1821, in Berlin, is based on a German folk-tale, and German folk-music was used by von Weber throughout the work, which was sung in the German tongue, by German singers.

Von Weber's musical education was pursued in Vienna under Michael Haydn and the great Abbe Vogler, who, it is said, first called his pupil's attention to the possibilities of German folk-music. His early operas were not successful, but with "Der Freischütz" he became the acknowledged leader of German Romanticism. With "Euryanthe" (1823), his next work, he was not as fortunate, for the libretto by Wilhelmina von Chezy is as absurd as the effort she produced for Schubert's "Rosa-

munde." Von Weber's last work was "Oberon," produced in England in 1826, shortly before the death of the composer. With "Oberon" von Weber opened up the realms of fairyland, and made possible the later musical pictures of gnomes and elves.

The Romantic Opera of von Weber is the connecting link between the old "Singspiel" and the German Music Drama of Wagner. As it was a union of the supernatural with events of everyday, it was drawn from modern folk life as well as from mediæval legend. It thus combined the national, the comic and the realistic, with the purely imaginative.

STATUE OF VON WEBER IN DRESDEN

The two great contemporaries of von Weber in Germany were Spohr and Marschner.

Ludwig Spohr (1784-1859) was a great violinist as well as opera composer. His misfortune was that his works were so overshadowed by von Weber's greater genius, that we do not give Spohr the credit due him for his excellent operas of "Faust" (1818) and "Jessonda" (1823). Spohr's most remarkable work was done in the writing of his overtures and the masterly accompaniments to his arias. He possessed the imagination but not sufficient freedom of expression to make any advance from the old set forms of opera.

Heinrich Marschner (1795-1861) was a genius more nearly resembling von Weber, for he possessed a skill in depicting folk simplicity, as well as the weird and supernatural. His dramatic judgment was always sound and his orchestral resources were remarkable. His greatest works were "Der Vampyr" (1828) and "Hans Heiling" (1833), operas which are still very popular on the German stage.

ILLUSTRATIONS

62636	(a) Overture ("Der Freischütz")	La Scala Orchestra
	(b) Prayer of Agatha ("Der Freischütz")	Emilia Corsi
74244	Through the Forest ("Der Freischütz")	Daniel Beddoe
64236	Caspar's Air ("Der Freischütz")	Marcel Journet

The Opera

HINTS FOR TEACHERS

Give synopsis of story of "Freischütz." This legend of the redeeming love of woman, is fundamentally the same as "Don Juan." "Manfred," "Faust." Show how these selections are of dramatic importance.

QUESTIONS

What instrumental effect is noticeable in opening of the overture? With what instrumental effect does von Weber describe the magic of the "Wolf's Glen" in the overture? Which quality of soprano is heard in the Prayer? What voice sings the third?

CHORUSES

Hunting Song, "Freischütz" (von Weber).
Boat Song, "Oberon" (von Weber).

HYMNS

Seymour, (von Weber).
My Jesus, As Thou Wilt (von Weber).
Come, Ye Disconsolate (von Weber).

Lesson IX

The Oratorio During the Romantic Period

One of the greatest elements in the rise of the Romantic School in Germany, was the discovery of the Bach manuscripts in Leipsic in 1828. The Bach Society, of which Schumann and Mendelssohn were eager members, gave to the world the greatest works of Bach's, many of which had remained lost to the world since the day of their composer. The interest in the production of Bach's "St. Matthew's Passion," in 1828, led Mendelssohn to seriously study Bach's greatest sacred works. The popularity of the gifted young German composer and conductor spread through Europe to England, and during his visits to London Mendelssohn became imbued with a love for Handel's oratorios, which had been, for a hundred years, the favorite concert works of England. It is but natural that in his oratorios, Mendelssohn should have combined his enthusiasm for both Handel and Bach.

In his chorales and contrapuntal choruses, the spirit of Bach is reflected, while in the general form of oratorio for concert production, the genius of Handel is openly copied by Mendelssohn in both "St. Paul" and "Elijah." In "The Hymn of Praise," Mendelssohn follows the ideas of Beethoven's choral Finale of the Ninth Symphony. Mendelssohn shows his own individuality in the characterization of his orchestration, and in his fluent melodic solo numbers. No such oratorios have been given to the world since Handel.

Schumann wrote no oratorios, but left several masses which are, however, rarely given. His best choral work was "Paradise and the Peri," a cantata.

In the French Romantic School we find Berlioz constantly using the forces of a chorus, in connection with his orchestral works. His masses are still used, but his oratorio, "The Infancy of Christ," has been rarely heard outside of France.

Franz Liszt left two masses and two oratorios, "Holy Elizabeth" and "Christus," being strong dramatic works which are supported by the highly-colored orchestrations of this gifted composer.

Several of the Grand Opera writers left oratorios, masses and so-called religious works, although they hardly are to be distinguished from their operas in character. Of these the most notable example is Rossini's "Stabat Mater," a setting of the most sacred text of the Church service, to the identical music Rossini would have used for any of his operas.

The greatest truly religious works of the Romantic School were Mendelssohn oratorios, "St. Paul" and "Elijah."

ILLUSTRATIONS

70037 Inflammatus—"Stabat Mater" (Rossini)
Lucy Marsh and Victor Chorus
74093 Cujus Animam—"Stabat Mater" (Rossini) Evan Williams
88191 But the Lord is Mindful of His Own—"St. Paul" (Mendelssohn)
Mme. Schumann-Heink
74088 If With All Your Hearts—"Elijah" (Mendelssohn) Evan Williams
74082 It is Enough—"Elijah" (Mendelssohn) Herbert Witherspoon

HINTS FOR STUDY

As we have already heard the records from "St. Paul" and "Elijah," it is suggested that a comparative study be made between the religious expression of "Elijah," and the operatic character of "Stabat Mater."

Two arias by the same singer have been chosen, that the class may more clearly feel that it is the music, not the interpreter, which makes the great difference in the character of these works. The tenor selections from both "Elijah" and "Stabat Mater" are of the same poetic character, but note how differently they are expressed in the music. A very strong point should be made here of the difference between religious and secular feeling. No questions are necessary.

CHORUSES

Baal, We Cry to Thee, "Elijah" (Mendelssohn).
How Lovely Are the Messengers, "St. Paul" (Mendelssohn).
Lord God of Abraham, "Elijah" (Mendelssohn).
He, Watching Over Israel, "Elijah" (Mendelssohn).
Lift Thine Eyes, "Elijah" (Mendelssohn).

Lesson X

Opera at the Beginning of the Nineteenth Century

Although Gluck's interest was chiefly centered in the form of Opera Seria, we find many excellent composers using the form of Opera Buffa even before the time of Gluck, and it is interesting to note that much greater care was taken in the development of instrumental forms in the Opera Buffa than in the Opera Seria. The overture to the Opera Buffa was a collection of the most pleasing airs from the opera. It was not modeled on either the Lully or Scarlatti pattern (see Lesson XXV, Course III), being what we know to-day as the Italian Potpourri Overture. But in the entr'actes and dances, great interest was taken, which in France, led to the establishment of the ballet.

The names particularly to be remembered in the Opera Buffa School are:

Giovanni Pergolesi (1710-1736). Wrote an epoch-making work in "La Serva Padrona."

Niccolo Logroscino (1700-1763). Inventor of "Concerted Finale."

Niccolo Jomelli (1714-1774).

Baldassare Galuppi (1706-1785). Called "Father of Opera Buffa."

Niccolo Piccini (1728-1800). The rival of Gluck for Parisian favor.

Giovanni Paisiello (1741-1816).

Domenico Cimarosa (1748-1801).

The Gluck traditions required that all Grand Operas should be written in five acts, with ballets in the second and fourth, and concerted numbers at certain definite places. Only a great genius could show his own individuality and employ such an arbitrary form.

There are but two worthy of mention as followers of Gluck, in France:

Antonio Salieri (1750-1825). Lived in Vienna during French Revolution and was the teacher of both Beethoven and Schubert.

Étienne Henri Méhul (1763-1817). His greatest works were Biblical operas, which were original and effective.

The greatest genius of this period was Luigi Cherubini (1760-1842), who, although a Florentine, was identified with the French School. He was the first Director of the Paris Conservatoire; during his long life there, he saw not only the close of the Classic School, the rise and development of the Romantic School, but also the dawn of a Modern Era. In all his works the extreme formality of Cherubini's style overbalances the beauty of melody.

GIOACHINO ROSSINI

Also closely identified with the Paris School was another Italian, Gasparo Spontini (1774-1851) whose "La Vestale" (1807) and "Ferdinand Cortez" (1809) exerted a great influence on both Meyerbeer and the early Wagner.

The most popular opera composer of the day was Gioachino Rossini (1792-1868), who established his reputation as a composer of Opera Seria when he wrote "Tancredi" in 1813. (This was the year Wagner and Verdi were born.) Two years later, he became known as the composer of the most popular Opera Buffa of the day, "The

Barber of Seville." This work is still regarded as Rossini's greatest musical gift to the world, although "William Tell" should be ranked as Rossini's best effort in the style of the Grand Opera. This work is the most serious of any of Rossini's operas, and is a very remarkable musical setting of Schiller's historic tragedy. "William Tell" was written for the Paris Grand Opera, and one might say was the first work of that school, which exerted such a great influence up to the time of Wagner. Rossini's particular characteristic was his love of vocal display, in the old coloratura singing, and we find him openly practising all the abuses against which Gluck had rebelled. Even his recitatives were full of trills, roulades and vocal embellishments, and although he withdrew from the singers their absurd right to improvise a cadence during the singing of an aria, he amply compensated them by the florid cadenzas he himself provided.

ILLUSTRATIONS

88097	**Una voce poco fa ("Barber of Seville")**	**Mme. Tetrazzini**
88391	**Largo al factotum ("Barber of Seville")**	**Titta Ruffo**
92051	**Trio—Troncar suoi dì ("William Tell")**	**Paoli, Cigada and Sillich**

HINTS FOR TEACHERS

Review the development of opera and make a strong point of the influence of the Italian School on that of France. Remind the class of the Romantic Period as studied in Course II, and the political and artistic reasons for the importance of Paris at this time.

QUESTIONS

Which of these selections is the most dramatic? Does any one of them reflect humor? Which are from Opera Buffa? Which from Opera Seria? Which voice sings the first selection? The second? What quality is used? What voices do you hear in the third? Which is an example of "concerted" writing? Which selection is imitative?

CHORUSES

Inflammatus, "Stabat Mater" (Rossini).
Hark, Hear the Drums Beat, "The Barber of Seville" (Rossini).
Swiss Battle Song, "William Tell" (Rossini).

The Opera

Lesson XI

The French Grand Opera—Donizetti and Bellini

We have found that with the rise of Romanticism in France, there appeared but one great genius, who was a native Frenchman, Hector Berlioz (1803-1869). Berlioz exerted his greatest influence, however, over the instrumental school, and, although he wrote several operas, they were entirely overshadowed by the popularity of his Italian rivals.

VINCENZO BELLINI

The early days of the Empire, under Louis Philippe and the establishment of the French Grand Opera, attracted to the French Court, once more, all the greatest opera composers of the world. The influence of the Revolution had left a marked impression on the public taste of the Parisians of this period. The writings of the great Balzac, Dumas and Hugo had taught the French people to look for realism and horror in all phases of art; no dramatic work which was not spectacular in character could hope for a success in Paris at this time.

The French Grand Opera as the French form of Opera Seria of this period was called, is frequently designated as "Historical Opera," because the subject matter chosen was almost always based on an actual historical incident. In this form, two followers of the Italian Rossini, excelled, during this period; and they soon became the most popular leaders of the French Grand Opera School. These men were:

Gaetano Donizetti (1797-1848) and Vincenzo Bellini (1801-1835).

Although neither of these composers possessed the vigor and strength of Rossini, they were more refined and cultured in their style.

Donizetti possessed a real gift for dramatic intensity and was a man of broad culture, whose powerful works in both the Opera Seria and Opera Buffa manner, still retain a popular place in operatic repertoire. "Lucrezia Borgia" (1834), based on Victor Hugo's historical novel; and "Lucia di Lammermoor" (1835), based on Sir Walter Scott's novel, "The Bride of Lammermoor," are the best

examples of the former type; while "Don Pasquale," "Elisir d'Amore" and "La Fille du Régiment" are types of Opera Buffa well worthy to rank with the "Barber of Seville."

GAETANO DONIZETTI

Bellini possessed a more delicate poetic gift of melody, than did Donizetti. He wrote only in the style of Opera Seria; his best works being, "Norma," "Puritani" and "La Sonnambula." These works still hold the stage; however, it is principally because they give to the coloratura singer such wonderful opportunities for vocal display.

The Romantic movement as exemplified by von Weber, was carried into the French School by Louis Joseph Hérold (1791-1843). In his early life a follower of Adam and Méhul, Hérold acknowledges his allegiance to von Weber in his greatest work, "Zampa."

Another great name to be remembered in this period is that of Jacques Halévy (1799-1862), whose greatest work was "La Juive."

ILLUSTRATIONS

62101 Mira o Norma ("Norma") (Bellini) Giacomelli and Mileri
62642 Ah! fosco ciel ("La Sonnambula") (Bellini) La Scala Chorus
88188 Brindisi ("Lucrezia Borgia") (Donizetti) Mme. Schumann-Heink
88299 Mad Scene ("Lucia di Lammermoor") (Donizetti) Mme. Tetrazzini
96200 Sextette ("Lucia di Lammermoor") (Donizetti) Sembrich, Severina, Caruso, Scotti, Journet and Daddi

HINTS FOR TEACHERS

Be sure that pupils are familiar with the stories of these operas in a general way, and know where these selections occur. Consult the Victor Book of the Opera.

QUESTIONS

What voice sang the third selection? The fourth? What voices sang the first? The fifth? Which selections are examples of concerted writing? Which is descriptive? Which depicts fear?

CHORUSES

Soprano solo, Act I—Tyrolese, Act II, "Daughter of the Regiment" (Donizetti).

O, Italia, Italia Beloved, "Lucrezia Borgia" (Donizetti).

Chorus from Finale, "Lucia di Lammermoor" (Donizetti).

When Daylight's Going, "La Sonnambula" (Bellini).

Hear Me, Norma! "Norma" (Bellini).

Lesson XII

The French Grand Opera—Meyerbeer

We have found in our study of the opera that the principal names connected with the French School have been men from either Italy or Germany. The dominating personality of the French Grand Opera of the nineteenth century was Giacomo Meyerbeer (1791-1864). The son of a Jewish banker in Berlin, Jacob Liebmann Beer, he began his musical studies as pianist and achieved some small success on the concert stage. His aspirations lay, however, toward the broader field of opera, and failing to meet success by his efforts in Germany, he went to Italy, where, through the influence of Rossini several of his smaller works were produced. Changing his name to an Italian version he became Giacomo Meyerbeer, and entered the operatic arena of Paris in 1826.

GIACOMO MEYERBEER

Meyerbeer's chief talent lay in his wonderful ability to adapt himself to all styles, and realizing that the French public of the day desired to be startled and amazed by spectacular opera, he set himself to work to provide for them exactly what they desired. Riemann says, "In his combination of German Harmony, Italian Melody and French Rhythm, Meyerbeer stands alone." To these attributes the composer added a dramatic power, a spectacular display, either in the

use of solo voices, chorus or orchestra; the result was a dazzling, spectacular melodrama, which has influenced many composers of the modern school.

Meyerbeer's first work to attract universal attention was "Robert Le Diable" (1831), which was an immense success, and which paved the way for other triumphs. "Les Huguenots" (1836) is considered Meyerbeer's masterpiece. This setting of the war between the Catholics and Huguenots, ending in the great Massacre of St. Bartholomew, is absurd from a dramatic point of view, but it gives a great opportunity for vocal display and shows the superficial splendor of Meyerbeer at his best.

In "Le Prophète" (1849) Meyerbeer carries his spectacular form to a still greater extreme. His last work, "L'Africaine," occupied him during the last years of his life, although not produced until a year after his death. This work is considered by musicians to be Meyerbeer's most serious composition, but it has never achieved the popularity of "Les Huguenots." Meyerbeer also wrote in the style of the Opera Comique, his best work in this form being "L'Étoile du Nord."

ILLUSTRATIONS

45007 Romanza—Fairer than the Lily ("Les Huguenots") (Meyerbeer)
Gautier

85107 Nobil signori salute ("Les Huguenots") (Meyerbeer)
Mme. Homer

74275 Benediction of the Swords ("Les Huguenots") (Meyerbeer)
Marcel Journet and Metropolitan Opera Chorus

88187 Ah, mon fils ("Le Prophète") (Meyerbeer)
Mme. Schumann-Heink

70068 Marche Indienne ("L'Africaine") (Meyerbeer)
Victor Herbert's Orchestra

HINTS FOR TEACHERS

Review with your class the period of the Huguenots. Claude Goudimel, the Netherland master, who founded the great choral school of Rome (see Lesson VI, Course II), was killed in this massacre.

Recall to class the influence of the Italian Medici family in France. Catherine de Medici was Queen of France at this time. Maria de Medici in 1600 married the French King, Henry IV, and it was for their nuptial festivities that the first music drama, "Eurydice," was produced.

QUESTIONS

What voice sang the first selection? The second? The third? The fourth? Where have we heard the first before? What instrument plays the obbligato? Where have we before heard the third? Of what is it an example? What instrumental effects do you note in the last?

CHORUSES

List the Trumpets' Thrilling Sound, "Huguenots" (Meyerbeer).

Thy Flow'ry Banks (O, Maiden Fair, "Huguenots"). (Meyerbeer.)

Lesson XIII

The Early Wagner

In the year 1813, Jean Paul Richter, the great poet of the Romanticists, wrote, "Hitherto Apollo has distributed his poetic gifts, with his right hand, his musical gifts, with his left hand, to two men so remotely apart, that the world is still waiting the advent of a genius, who shall create a genuine music drama, by writing both the words and the music." That very year there was born in Leipsic the man whose life and works were to be the fulfillment of that prophecy — Wilhelm Richard Wagner (1813-1883). Wagner's youth was spent in Leipsic and Dresden, where he was strongly influenced by the operas of Carl Maria von Weber, the symphonies of Beethoven, and the dramas of Shakespeare. Wagner's works must be divided into three periods:

"WAHNFRIED," WAGNER'S HOME IN BAYREUTH

OPERAS.

"Die Feen," 1833.
"Das Liebesverbot," 1834. } Influence of Weber and Marschner.
"Rienzi," 1842.—Influence of French Grand Opera.

TRANSITIONAL.

"Der Fliegende Holländer," 1844.
"Tannhäuser," 1845.
"Lohengrin," 1850.

MUSIC DRAMA.

"Der Ring der Nibelungen," 1876.
"Tristan and Isolde," 1865.
"Die Meistersinger von Nürnberg," 1868.
"Parsifal," 1882.

Like Bach and Beethoven, Wagner is an epoch-maker, for not only did he bring the forms known at his time to their culmination, but he pointed the way toward the future of the music drama. We must first clearly understand what are the striking features of Wagner's "Music of the Future."

WAGNER'S GRAVE IN BAYREUTH

1. The return to the first principle of the Camerata, that music, drama (or story) and interpretation s h o u l d be equally important. To do this Wagner found it was necessary to abolish old forms, and also to seek new inspiration from legendary sources, for dramatic material. Wagner wrote all his own librettos.

2. Leit motif—or use of guiding theme. Not original with Wagner, although he was the first to use it consistently, to depict not only his characters, but inanimate objects, thoughts and ideas, as well as personalities. To employ correctly the "leit motif," Wagner disregarded all the old forms of recitatives and arias, the regulation duet and concerted finale, but by blending his motifs into a polyphonic whole he produced a continuous web of melody.

3. Characteristic instrumentation; the use of certain instruments, to designate character drawing. The orchestra is no longer merely an accompaniment, but a vital force in portraying the persons in the drama.

4. Making the audience a part of the being. Wagner felt that the audience should share in the unfolding of the dramatic plot, and he therefore employed a means, which, although not new, was carried

to its perfection by his great genius. This was to employ the characteristic instrumentation and motives, to aid the listener in comprehending the situation even before the actors on the stage realized it themselves. For example, in Lohengrin's "Narrative," by the constant use of the "Grail" motive and the characteristic use of the "strings," Wagner tells his audience that Lohengrin is a knight of the Holy Grail, long before the hero so announces himself by words.

ELIZABETH AT THE SHRINE

5. The use of preludes in place of overtures. Wagner departed from the old form of overture and gave to his introductions the title of "Prelude." This symphonic orchestral composition served as a preparation for the dramatic action which was to follow. Each act had its own prelude.

Wagner's earliest ambition in the writing of "Rienzi" had been to outdo in splendor, the magnificence of the French Grand Opera School. When this work was produced in 1841 in Dresden, Wagner was declared to be the equal, if not the superior of Bellini, Donizetti and Meyerbeer. But he had realized the dramatic absurdities of this style while writing "Rienzi," and in "The Flying Dutchman" he began the development of his theories, as to the possibilities of the future music drama. Many of his ideas were looked upon askance, by the greatest musicians of the time, but there was still much in "The Flying Dutchman" which they could commend. With the appearance of "Tannhäuser," however, Wagner was openly declared a madman. Even Robert Schumann wrote that there was not a moment of melody in the entire work: it is a pleasure to record that Schumann later proclaimed "Tannhäuser" to be the greatest work of the modern epoch.

ILLUSTRATIONS

31787	**Overture ("The Flying Dutchman")**	**Pryor's Band**
88116	**Senta's Ballad ("The Flying Dutchman")**	**Mme. Gadski**

74230 In Ocean's Deepest Wave ("The Flying Dutchman") Otto Goritz
88057 Oh! Hall of Song ("Tannhäuser") Mme. Gadski
88154 The Evening Star ("Tannhäuser") Emilio de Gogorza

HINTS FOR TEACHERS

Be sure the class know the legends of "The Flying Dutchman" and "Tannhäuser." Review lesson (Course II) on the Minnesingers and point out how they influenced Wagner, and how he immortalized their works.

QUESTIONS

Where did Wagner obtain the dramatic material for these operas? Where did the Minnesingers live, and when? Who was Wolfram von Eschenbach? What did he write? What voice sings Senta? The Dutchman? Elizabeth? Wolfram? What instrumental effects do you notice in the overture?

CHORUSES

Spinning Chorus, "The Flying Dutchman" (Wagner).
Hail, Bright Abode, "Tannhäuser" (Wagner).
Pilgrims' Chorus, "Tannhäuser" (Wagner).
Evening Star, "Tannhäuser" (Wagner).

Lesson XIV

Lohengrin

The production of "Lohengrin" in 1850 is, in reality, the turning point of Wagner's life. When he left Germany in 1849 a political exile, Wagner stopped in Weimar, to visit his friend Franz Liszt; there he heard Liszt conducting a performance of "Tannhäuser." When he reached Switzerland, Wagner wrote a letter to his friend, in which he said: "What I felt in writing my 'Tannhäuser,' you seem to feel

OPERA HOUSE IN WEIMAR, WHERE "LOHENGRIN" WAS PRODUCED

in making it sound. I am sending you the score of my 'Lohengrin'; write me exactly what you think of it." To this, Liszt replied: "Like the pious priest, who underlined every word of 'The Imitation of Christ,' I should like to underline your 'Lohengrin,' note by note. It shall be given the greatest performance, which has ever been heard in Germany, for I shall produce it for the Goethe Centennial." And so it happened, that the first great German Music Drama was presented at Weimar, August 28, 1850, to an audience of the greatest men of Europe, who had gathered to do homage to Germany's great poet-dramatist. From that day, Wagner's genius was recognized, and the new form was acknowledged to be, "The Music of the Future." In "Lohengrin" Wagner, for the first time, uses his theory of characteristic instrumentation; he here changes the overture to a prelude, or Vorspiel, giving each act its own introduction; he elaborates the use of the leit motif; and also his theory of making "the audience a part of the being."

THE VORSPIEL TO "LOHENGRIN" PARTIN-LATOUR

ILLUSTRATIONS

31779	**Prelude ("Lohengrin")**	**La Scala Orchestra**
88038	**Elsa's Dream ("Lohengrin")**	**Mme. Gadski**
61203	**Swan Song ("Lohengrin")**	**Leo Slezak**
31846	**Bridal Chorus ("Lohengrin")**	**Victor Opera Chorus**
76026	**Lohengrin's Narrative ("Lohengrin")**	**Herman Jadlowker**

HINTS FOR TEACHERS

Give class a complete idea of the story of "Lohengrin" and remind them that here Wagner uses a historical episode taken from the life

LOHENGRIN'S DEPARTURE

of King Henry the Fowler. The scene is laid in the old part of Antwerp, on the shores of the river Scheldt. Wagner's story follows the legend of Wolfram von Eschenbach, the Minnesinger. It is the same story Wagner later employed in "Parsifal."

QUESTIONS

What voice sings Elsa? Lohengrin? What does the Vorspiel, or prelude, to Lohengrin describe? What instrumental effects does Wagner employ here? Does the Vorspiel help prepare the audience to be a part of the being? How? Where do we hear the Grail motive again?

CHORUS

Bridal Chorus, "Lohengrin" (Wagner).

Lesson XV

The Ring of the Nibelungen

The greatest work of Richard Wagner was the famous Tetralogy, "Der Ring der Nibelungen," which consists of four music dramas:

The Rhinegold—Prelude of Trilogy.
The Valkyrie.
Siegfried.
The Twilight of the Gods.

It was Wagner's original idea to use the legends of the Norse, known as the Volsung Sagas, in one great music drama to be called "Siegfried, the Hero." Finding it necessary to tell of Siegfried's youth, he prefixed this, with a work entitled "Siegfried," then told of Siegfried's parentage in "The Valkyrie," and prefaced the whole,

by the story of the stealth of the gold, and the curse which rested upon it, with the preliminary drama of "Rhinegold." He then began to work out his gigantic musical plan, and after many years the greatest operatic work ever written, was finally presented to the world. All the legendary stories to be found in the Norse Sagas and Eddas, Wagner has used, as well as the Teutonic versions of the story with which he became acquainted through his study of the Minnesinger Knights. These stories he has changed and blended together into a perfectly coherent development, which makes the poem of "The Ring of the Nibelungen" a work which would merit the attention of the world if it was without a musical setting. In his music, Wagner has developed the idea of the "leit motif" to its fullest extent. Not alone content to have character motives, we find each inanimate object becomes a vital living force in the music, while thoughts and ideas, as they develop in the hearts and minds of the characters, assume great significance. For example, the crafty Alberich, whose lust for gold, causes him to steal the treasure from the Rhine maidens, curses the gold, when it is taken from him by Wotan. Henceforth that curse rests upon the gold and pursues us in the music until it causes the downfall of the Gods in the Finale of the tragedy.

Take again the theme of the Rhine as we hear it in the prelude to "Rhinegold"; it depicts the mystery of wisdom when it appears again in "Rhinegold" to accompany Erda, as she warns Wotan to give up the gold; then changed it appears again in Erda's theme when she gives her final warning to Wotan in "Siegfried"; it returns in "Die Götterdämmerung," first in the scene between Siegfried and the Rhine daughters, then in the Death March, and last in the Finale. Note the development of the characters themselves; the change in the Brunnhilde from the warlike maiden to the supplicant daughter in "Valkyrie"; the awakening of her love for Siegfried in "Siegfried." In "Die Götterdämmerung," we see her first as Siegfried's loving wife; then as the outcast from Walhalla; next the outraged wife of Gunther; then as the avenger of her disgrace, in the plotting against Siegfried; and finally as the self-sacrificing redeemer of the world from the curse on the gold in the Immolation Scene.

ILLUSTRATIONS

88092	**Erda's Warning ("The Rhinegold")**	**Mme. Schumann-Heink**
88276	**Siegmund's Love Song ("Valkyrie")**	**Riccardo Martin**
62693	**Ride of Valkyries ("Valkyrie")**	**La Scala Orchestra**

87002 Ho-yo-to-ho—Brunnhilde's War Cry ("Valkyrie") Mme. Gadski
74305 Wotan's Farewell ("Valkyrie") Clarence Whitehill
35246 Siegfried's Death March ("Die Götterdämmerung") Pryor's Band
88185 Immolation Scene ("Die Götterdämmerung") Mme. Gadski

HINTS FOR TEACHERS

There are many records from "The Ring" to be found in the Victor Catalogue. "The Victor Book of the Opera" will be of great help to you in your preparation for this program, as your class must be familiar with the legendary stories of "The Ring," and the manner in which they have been used by Wagner. If possible, the principal motives should be played on the piano, and their use, as heard in these selections, should be observed.

CHORUSES

Choruses in Lesson XIII suggested.

Lesson XVI

The Late Wagner

Wagner's three greatest individual music dramas are "Tristan and Isolde," "Die Meistersinger," and "Parsifal," and with these works, which were all written or sketched, while he was in exile, the most remarkable point to notice is that each work has its own characteristic atmosphere. The tragic passion of "Tristan and Isolde" creates a very different atmosphere from the jovial gaiety of the folk life as reflected in "Die Meistersinger," while the spirit of religious mysticism of "Parsifal" is again distinct. The characters are drawn with marvelous skill, while the use of the orchestra is still more remarkable.

TRANSITIONAL

"Der Fliegende Holländer," 1844.
"Tannhäuser," 1845.
"Lohengrin," 1850.

MUSIC DRAMA

"Der Ring der Nibelungen," 1876.

"Das Rheingold."	"The Rhinegold."
"Die Walküre."	"The Valkyrie."
"Siegfried."	"Siegfried."
"Die Götterdämmerung."	"The Twilight of the Gods."

"Tristan und Isolde," 1865.
"Die Meistersinger von Nürnberg," 1868.
"Parsifal," 1882.

"Tristan and Isolde" is one of the greatest musical love tragedies of the world. Wagner used the Teutonic version of this old Celtic legend, as it was given to Germany by Gottfried von Strassburg. We find the same legend in France, Ireland and England, but Wagner has given us in his music drama all the legends woven into a most beautiful and complete whole. By many authorities "Tristan and Isolde" is considered the most perfect example of the Wagner music drama.

EVA BESTOWS THE LAUREL WREATH

In "Die Meistersinger," which is Wagner's one music comedy, we find an entirely new phase of Wagnerism. This work, which was written as a satire on Wagner's critics, returns to the old form of opera, with concerted numbers, etc., but all are made to combine with the dramatic action, so that the work is not only a perfect opera, but a complete music drama as well. Wagner's marvelous science of blending his orchestra and voices into a contrapuntal polyphony is here carried to its greatest extreme.

It was Wagner's original idea in writing his drama of "Parsifal" that it should never be given outside of the ideal Festival playhouse of Bayreuth, for the composer rightly felt that the proper religious atmosphere necessary to make his audience "a part of the being" of this work could only be found among ideal surroundings far apart from every-day reality.* In 1903 the work was produced in New York. As the European copyright on the work expires in 1913, many other countries will shortly have the opportunity of hearing the opera.

* It is the atmosphere of the little town of Bayreuth which makes the performances there so ideal, just as the Passion Play of Oberammergau would be impossible in a large city.

ILLUSTRATIONS

88058	**Isolde's Liebestod**	**Johanna Gadski**
68210	**Prelude**	**La Scala Orchestra**
70080	**Prize Song ("Die Meistersinger")**	**Lambert Murphy**
74144	**Good Friday Spell ("Parsifal")**	**Herbert Witherspoon**
31735	**Procession of the Knights ("Parsifal")**	**Pryor's Band**

HINTS FOR TEACHERS

The stories of these works must be clearly understood by the class, so that they may feel the difference in the musical atmosphere, with which Wagner has surrounded each of these dramas.

CHORUSES

Choruses in Lesson XIII suggested.

Lesson XVII

The Rise of National Opera

The rise of National Opera is contemporaneous with the founding of the National Schools of Music in Russia, Scandinavia, Bohemia, etc., in the middle of the nineteenth century. The Slavic nations have been those most interested in the development of opera. We find practically no operatic school in Scandinavia. In Russia a love for the opera has always been very strong, and Italian and French opera companies were ever popular. The first distinctly Russian opera was by Michael Glinka (1803-1857), who, by his great work, "A Life for the Czar," laid the foundation of Russian national music. In this work we find a splendid portrayal of both nationality and patriotism, although it follows the general plan of Italian Opera. His second opera, "Russlan and Ludmilla," although lacking in the strong national feeling of his first work, is, nevertheless, a much stronger dramatic work, but neither of Glinka's operas has ever won success outside of his native land. The same might be said of all the operatic works which have been written by Russian composers, with the exception of Tschaikowsky, whose universal popularity has led to the production of several of his operas in Europe and America. Of these the greatest is undoubtedly "Eugène Onègín" (1879), although "Pique Dame" (1890) is also worthy of mention. Tschaikowsky favored the Italian School, and his operas show his love of the lyric

stage, as portrayed by Mozart. Strangely enough the great dramatic strength of Tschaikowsky, felt in his orchestral works, is utterly lacking in his work for the stage.

FRIEDRICH SMETANA

The Bohemian School has developed a more natural form of operatic expression, for the masters of this school have been chiefly inspired by the old German form of "Singspiel." The first Bohemian opera was "The Bartered Bride" ("Prodana Nevesta"), with which Smetana laid the foundation of Bohemia's national school of music. Smetana wrote in all, eight operas, but the only one, which has achieved popularity, outside of Bohemia, is "The Bartered Bride." Here we have a Bohemian story with a Bohemian musical setting and Bohemian dances, and in a form which also reflects the national characteristics of the Bohemian people.

Dvorak, although possessed, of greater talent than his master, seems to have had no vocation for the stage. His operas follow the style of Smetana closely, but do not show the great genius of their composer, as do his orchestral works. They are given but rarely outside of Bohemia.

ILLUSTRATIONS

35148 Overture ("The Bartered Bride") (Smetana) Pryor's Band
61136 "Pique Dame" (Tschaikowsky) Mmes. Michailowa and Tugarinoff

HINTS FOR TEACHERS

Review Lessons XXII and XXIII, Course II. The story of the "Bartered Bride" may be told, and, if possible, the following Bohemian records secured as illustrations:

16205 Air—Jenik ("Prodana Nevesta") Smetana
16208 Terzetto ("Prodana Nevesta") Smetana

If, however, time and circumstances make this impossible, point out clearly to the class the national feeling to be noted in the overture to "The Bartered Bride," and the lyric Italian quality of bel canto, which is reflected in the duet from "Pique Dame."

CHORUS

Songs My Mother Taught Me (Dvořák).

Lesson XVIII

Light Opera in Nineteenth Century

We have found that Opera was divided by Marc Antonio Cesti, of the Venetian School, in the seventeenth century, into Opera Seria and Opera Buffa; the latter, being the name given for any opera, in which there occurred spoken dialogue. In France the form was known as Opera Comique; any work in which words were spoken, came under this general classification, whether the piece was of a humorous or tragic character.

SIR ARTHUR SULLIVAN

In Germany the term Singspiel was given to this form. These German works were almost always settings of popular German folk tales.

In all three countries there were many works of a lighter calibre than those we have previously considered, and these operas are generally termed "Light Opera."

The greatest composers who wrote in this form are:

GERMANY:

- Gustav Lortzing (1801–1851) — "Czar and Carpenter," (1839). "Undine," (1845).
- Otto Nicolai (1810–1849) — "Merry Wives of Windsor" (1849).
- Friedrich von Flotow (1812–1883) — "Martha," (1847).
- Franz von Suppé (1820–1893) — "Fatinitza," (1876). "Boccaccio," (1879).
- Johann Strauss (1825–1899) — "Die Fledermaus," (1872). "The Merry War," (1887). "The Gypsy Baron," (1883).

FRANCE:

- Robert Planquette (1850–) — "Chimes of Normandy," (1877).
- Jacques Offenbach (1819–1880) — "Tales of Hoffman," (1881).

ENGLAND.

- Michael Balfe (1808–1870) — "The Bohemian Girl," (1843).
- Sir Arthur Sullivan (1842–1900) — "Pinafore," (1878). "Pirates of Penzance," (1880). "Patience," (1881). "Iolanthe," (1882).

Of these works, "Merry Wives of Windsor," "Martha," "Die Fledermaus," "Tales of Hoffman" and "The Bohemian Girl" have still retained their popularity with the general public, and are frequently given at the Grand Opera Houses throughout the world.

ILLUSTRATIONS

35270 **Overture ("Merry Wives of Windsor") (Nicolai)**
New Symphony Orchestra, London

16398 **(a) I Dreamt I Dwelt in Marble Halls ("The Bohemian Girl") (Balfe)** **Elizabeth Wheeler**
(b) Then You'll Remember Me ("The Bohemian Girl") (Balfe) **Harry Macdonough**

89009 **Mesta Ognor—Ah! Those Tears ("Martha") (Flotow)**
Homer and Abott

87502 **Barcarolle ("Tales of Hoffman") (Offenbach)**
Farrar and Scotti

HINTS FOR TEACHERS

Be sure that pupils correlate the dates of these composers to the course in History of Music.

QUESTIONS

What voices sang the second selection? The third? The fourth? Which selections have we heard in the class before?

CHORUSES

Good-Night, "Martha" (Flotow).
Last Rose of Summer (Flotow).
Legend of the Bells, "Chimes of Normandy" (Planquette).
Gypsy Chorus, "Bohemian Girl" (Balfe).
The Heart Bowed Down, "Bohemian Girl" (Balfe).
Pirates' Song, "Pirates of Penzance" (Sullivan)

Lesson XIX

Opera in Germany Since Wagner

We found in our study of the History of Music (see Lesson XIX, Course II) that Wagner's ideas and theories have influenced the music which has been written since his time, in the instrumental schools, as well as in the purely operatic works. At the time of Wagner there were two excellent opera composers who were directly influenced by

both Wagner and Liszt; these men were Peter Cornelius (1824-1874), whose "Barber of Bagdad," produced in 1858, shows many of Wagner's ideas; and Hermann Goetz (1840-1876), whose best opera is a musical setting of Shakespeare's "Taming of the Shrew."

Carl Goldmark (1830-) has given us three excellent operas, reflective of the Wagnerian principles. "The Queen of Sheba" (1875) was his first work and was received with tremendous enthusiasm. "Merlin" (1888) has never been as popular; but "The Cricket on the Hearth" (1896), a setting of Dickens' story, is filled with the simple national charm of the German Singspiel, and is entitled to its popular place in the modern opera repertoire.

Engelbert Humperdinck (1854) sprang into immortal fame with his first opera, "Hänsel and Gretel." This charming use of the old folk tale, set in a modern version of the Singspiel, has been the most popular German opera since Wagner. In 1910, the latest work by Humperdinck, "Die Koenigskinder," was produced in New York, and this bids fair to rival "Hänsel and Gretel" in the public's affection. Humperdinck's two operas are the best use of the folk spirit which has come into modern German music.

The greatest genius of modern German opera is the remarkable Richard Strauss (1864-), who has carried the ideas of Wagner and Liszt to a dangerous extreme. Strauss has written in all forms, but his remarkable dramatic gift of musical characterization, is almost as strongly felt in his instrumental compositions as in his operas. His first opera, "Guntram" (1894), was not remarkable, but in "Feuersnoth" (1901) he showed his true greatness, by his use of an old folk tale, in a modern version of the Singspiel.

In 1905, the artistic world eagerly welcomed his masterpiece, the setting of Oscar Wilde's "Salome." Over this remarkable work bitter war has raged; but the fact remains, that no such character drawing in music, has ever been conceived, as that which Strauss has employed in this marvelous music drama.

With "Electra" he carried his theories still farther, and we find that the music of the orchestra, and that sung by the singers, is worked out in an almost barbarous cacophony. In his next work Strauss has assumed the naïve grace of Mozart, and has given us a comic opera, entitled "The Rose Cavalier"; but even here his contrapuntal strength and marvelous orchestration places this work in a class by itself.

Other composers of opera in Germany today are:
Eugene d'Albert (1864), "Tiefland."
Max Shillings (1868), "Ingewelde."
Siegfried Wagner (1869), "Die Bärenhäuter."

ILLUSTRATIONS

31853 Prelude ("Hänsel and Gretel") (Humperdinck) Pryor's Band
64115 Magic Tones ("Queen of Sheba") (Goldmark) Leo Slezak
64164 The Old Witch ("Hänsel and Gretel") (Humperdinck) Otto Goritz
64184 Thou Innocent One ("Koenigskinder") (Humperdinck) Otto Goritz

HINTS FOR TEACHERS

Review with your class Lesson XXV, Course II; also Lesson XXX, Course III. Impress upon them, the great importance of the orchestra, since the time of Wagner. Special time should be taken to accent the greatness of Richard Strauss, who is the direct musical descendant of Wagner and Liszt.

QUESTIONS

Which voice did you hear in the second selection? The third? The fourth? What quality of tenor in the second? Which aria is the greatest from a dramatic point of view? Which is the most dramatic? Which tells a story?

CHORUSES

As choruses, illustrative of this period, are difficult to obtain, a review is suggested.

Lesson XX

The Early Verdi

Giuseppe Verdi (1813-1901) was born the same year as the great Richard Wagner, and he lived to see the rise of Romanticism; the triumph of the Wagner Music Drama; and the establishment of the Modern Schools.

Verdi was the last and greatest of the old school of Italian Opera composers, and the founder of the modern school of Italy. We shall divide his works into three periods:

FIRST PERIOD.—*Simple melodic charm.*

"I Lombardi," (1843).
"Ernani," (1844). (Story taken from Victor Hugo's melodrama).

SECOND PERIOD.—*Elaborate dramatic effects in vocal and orchestral forces.*

"Rigoletto," (1851), from Victor Hugo's "Le Roi s'amuse."
"Il Trovatore," (1853). Extreme melodrama.
"La Traviata," (1853). Dumas' "Camille."
"The Sicilian Vespers," (1855). Historical.
"The Masked Ball," (1861). Scene laid in New England.
"Don Carlos," (1867). Historical.

THIRD PERIOD.—*Influence of Wagner.*

"Aïda," (1871). Egyptian subject.
"Otello," (1887). Shakespeare's Tragedy.
"Falstaff," (1893). Shakespeare's Comedy, "Merry Wives of Windsor."
Manzoni Requiem Mass, (1874).

In this lesson we shall consider the first two periods, which in reality bring us the culmination of the old Italian School.

Verdi's first success as an opera composer was with "I Lombardi" (1843) and "Ernani" (1844), and as his music was now in great demand, we find a new opera appearing almost every year. Of course, many of these were failures, but with the performance of "Rigoletto" in 1851, Verdi became universally recognized as the greatest Italian master of the day. From this time the simple melodies, which had satisfied the composer for his early operas, became more intensely dramatic, and greater harmonic variety was employed. Verdi possessed a wealth of melody, and a rare gift for passionate expression of tragedy and melodrama.

Italy was at this time undergoing great political changes, and the masculine vigor of Verdi's melodies, seemed to arouse the patriotism of the Italians, to such an extent, that in a certain sense, we may look upon Verdi as the founder of a National School of Opera. Before the performance of "Ernani" in 1844, the police forced Verdi to make certain changes in the score lest it should provoke an insurrection.

Through all of Verdi's works of the second period, is still to be found the old-fashioned bel canto claiming chief consideration, but with "Rigoletto" a new force seems to enter Verdi's operas. "Rigo-

letto's" great monologue is a simple piece of pure declamation, which up to that time had been unheard of in Italy. The whole of the last act discloses to us a Verdi which we do not again find until "Aïda."

In "Il Trovatore" Verdi allows the melodrama to run wild, but it does not interfere too seriously with the arias and concerted pieces, in fact, one of the best duets in the work occurs at a dramatic moment when it is so obviously ridiculous that any one should stop to sing, that the great musical beauty of the number is practically ruined.

In "La Traviata" Verdi shows once more a glimpse of his later genius. The characterization of his music in this work, would be remarkable, had it not been necessary for him to sacrifice this to the prima donna, who wished to display her vocal attainments as Camille.

The "Sicilian Vespers" is based on a historical event of such character that it becomes practically a national opera. The work received but scant success.

"The Masked Ball" (1861) was a popular favorite for many years. The scene is laid in New England.

"Don Carlos" (1867) is a setting of a Spanish episode of Court life. There are scenes here which foreshadow the coming greatness of Verdi, but conventional usage frequently spoils them.

ILLUSTRATIONS

35170	**O sommo Carlo ("Ernani") (Verdi)**	**Grisi, Sangiorgi, Cigada and Chorus**
	Ferma, crudele ("Ernani") (Verdi)	**Bernacchi, Colazza and De Luna**
92041	**Monologue ("Rigoletto") (Verdi)**	**Titta Ruffo**
87017	**La donna è mobile ("Rigoletto") (Verdi)**	**Enrico Caruso**
89018	**Ai nostri monti ("Il Trovatore") (Verdi)**	**Homer and Caruso**
88018	**Ah, fors' è lui ("La Traviata") (Verdi)**	**Mme. Sembrich**

HINTS FOR TEACHERS

If it seems feasible, practically all, or any of these operas can be given. It might be a possibility for the class to present as a special entertainment, one of these operas; different members of the class telling the story and describing the music. These illustrations have been chosen to show the three points mentioned in the lesson. Enough of the story of each opera should be told, so that the class will understand where each selection occurs. Class should be reminded of the political condition of Italy at this time.

QUESTIONS

What voices sang the first number? The second? The fifth? What voice is heard in the third? The sixth? The last? Which selection belongs to old school of bel canto? Which is dramatic?

Lesson XXI

The Late Verdi

With his great opera of "Aïda," Verdi's true dramatic greatness stands revealed. As this work was written for the opening of the Grand Opera House in Cairo, Verdi chose an Egyptian subject, and this seemed to give him an inspiration to depart from the customary operatic model. Although the score is absolutely Italian in melodic feeling, it must be conceded that Verdi was greatly influenced by the Wagner music drama when he conceived "Aïda." He here uses the orchestra with a proportion and balance in relation to the singers, which is not found in his earlier works. He also introduces local color by the use of a few real Oriental airs, but throughout the work there is still the wonderful charm of the best of Italian melody. It was sixteen years before his next opera appeared, yet "Otello" is considered by musicians to be Verdi's masterpiece. An excellent condensation of Shakespeare's tragedy was furnished Verdi for his libretto, by the musician, Boito, who also showed his dramatic power in several scenes, which are his own conception. With "Otello" Verdi shook off all the shackles of conventionality, but still kept his wonderful melodic charm. It is with this work, that Verdi openly avows the use of motives, and displays great skill in the working out of these themes in the orchestra.

GIUSEPPE VERDI

The composer was in his eightieth year when he wrote his last opera, "Falstaff," but the work is filled with the spirit of youthful

gaiety. This opera is also based on a Shakespearean adaptation made by Boito, the music becoming a definite part of the action, in real Wagnerian manner. The part writing is very complicated in many instances, but Verdi also has given us a rare and imaginative beauty, which has never been equaled in any of his works.

ILLUSTRATIONS

35265	**Triumphal March** ("Aïda")	**Vessella's Band**
88127	**Celeste Aïda** ("Aïda")	**Enrico Caruso**
89028	**Fatal Stone** ("Aïda")	**Mme. Gadski and Caruso**
88214	**Willow Song** ("Otello")	**Mme. Alda**
88030	**Credo** ("Otello")	**Antonio Scotti**

HINTS FOR TEACHERS

One entire opera may be presented if desired. The stories of "Aïda" and "Otello" should be briefly sketched, so class will understand where these selections occur. Note the duet in "Aïda" as being a concerted finale, yet having direct dramatic thought.

QUESTIONS

Which voice sings the first selection? The second? The third? The fourth? What quality of soprano is the second? In the third? Which number is lyric? Which bel canto? Which dramatic?

Lesson XXII

Opera in Italy Since Verdi

The composers in Italy since Verdi are:

ARRIGO BOÏTO ..... "Mefistofele," (1868).

AMILCARE PONCHIELLI (1834–1886) ..... "La Gioconda," (1876).

NICOLA SPINELLI (1865) ..... "A Basso Porto."

RUGGIERO LEONCAVALLO (1858)
- "I Pagliacci," (1892).
- "La Boheme," (1897).
- "Maia," (1910).

PIETRO MASCAGNI (1863) ....
- "Cavalleria Rusticana," (1890).
- "Iris," (1898).
- "Ysobel," (1912).

GIACOMO PUCCINI (1858).....	"Le Villi," (1884). "Manon," "La Boheme," (1896). "La Tosca," (1900). "Mme. Butterfly," (1904) "Girl of the Golden West," (1910).
ERMANNO WOLF-FERRARI....	"Le Donne Curiose." "The Secret of Suzanne," (1910). "The Jewels of the Madonna," (1911).

We shall take a closer study of Puccini's music in Lesson XXIII, and "Opera Composers of Italy To-day" will be considered in Lesson XXIV.

The direct followers of Verdi were more or less overshadowed by the towering genius of their greater Italian master. It is a strange thing that with the exception of Puccini and Wolf-Ferrari, most of the Italian composers are known to fame as composers of only one great work.

Arrigo Boïto is the composer of but one opera, "Mefistofele," yet in this work he has shown himself to be a master of the Wagnerian principles. In this adaptation of "Faust," as an Italian opera, it must be conceded that Boïto has more successfully reproduced the atmosphere of Goethe than any other opera composer who has been inspired by this work. Boïto's dramatic gifts were also an aid to Verdi, for it was Boïto who provided the librettos for both "Otello" and "Falstaff."

Amilcare Ponchielli is known by his "Gioconda," a work based on Victor Hugo's "Angelo, the Tyrant of Padua." There is much in "Gioconda" which reflects the influence of both "Aïda" and "Mefistofele." Ponchielli was possessed of great dramatic gifts, but he also understood the strength of pure melody.

Nicolà Spinelli in his "A Basso Porto" gives us a picture of the darkest side of life in Naples. It is the first great Italian opera to deal with every-day life, and although the subject, as it here is used, is an unpleasant one, it is a significant fact that in our modern music we find a decided tendency toward the picturing of life as we see it. One must acknowledge this as one of the results of national expression.

ILLUSTRATIONS

74210 **Son lo Spirito (I am the Spirit) ("Mefistofele") (Boïto)**
Marcel Journet

87067 **Folletto, Folletto (Sprites of Hades)** **de Tura-Mansueto**

85104 **Voce di donna (Angelic Voice) ("La Gioconda")**
(Ponchielli) **Louise Homer**

64070 **Cielo e mar (Heaven and Ocean) ("La Gioconda")**
Florencio Constantino

70070 **Dance of the Hours ("La Gioconda")** **Victor Herbert's Orchestra**

HINTS FOR TEACHERS

Review with the class the manner in which "Faust" has been used by other composers. Briefly sketch the story of "Gioconda."

QUESTIONS

Which voices sang the first selection? The second? The third? The last? Which was dramatic? Which was bel canto? Was the dramatic effect aided by the orchestration in the second? How?

CHORUSES

It is suggested that the choral work for the remainder of this year be devoted to one of the cantatas or operettas listed in Course III, page 135.

Lesson XXIII

Giacomo Puccini

The greatest, and at the same time, the most popular composer in Italy, since Verdi, is Giacomo Puccini, whose works have been successful throughout the musical world. Puccini's first opera, "Le Villi," appeared in 1884. The strange subject was filled with the imaginative power of a genius; and the orchestration, so descriptive of the weird legend, attracted the attention of the musical world to this young composer, although the work was not, in any sense, a success.

Puccini's next work, "Edgar," was a flat failure, but in his setting of "Manon Lescaut" he shows his true worth, although the Italian version of the story has never been as successful as that of the gifted Frenchman, Jules Massenet. It was with "La Bohême" in

1896 that Puccini achieved his first great triumph, for this setting of Murger's famous novel will ever remain a masterpiece. Puccini has here compelled his Italian genius to produce a music drama on Wagnerian principles, which at the same time depicts the fanciful gay charm of French life.

GIACOMO PUCCINI

With "La Tosca," a condensation of Sardou's drama, Puccini scored another great success. This melodrama demands little for its success, from the musical setting, yet there are many passages in "Tosca," which serve to show Puccini's lyrical gifts.

When "Madame Butterfly," based on Luther Long's Japanese story, was first produced in Italy (1894) it was hissed, but it won universal recognition throughout Europe and America, and is to-day, ranked with "Boheme" and "Tosca." Here Puccini's gift of emotional strength is given ample power of expression.

In his last work, "The Girl of the Golden West," a setting of Belasco's American play, Puccini has again chosen a melodrama, and his music becomes but an incidental background to the spirited action of this drama.

Many years ago the great Verdi named Puccini as his rightful successor, and the world has certainly justified Verdi's choice.

ILLUSTRATIONS

"LA BOHÊME"

64085	**Musetta Waltz**	**Gina Viafora**
55020	**Duet "C'è Rodolfo" (Where is Rudolph)**	**Boccolini and Badini**
	Quartet—Addio (Farewell, Sweet Love)	**Sanipoli, Passari, Ciccolini and Badini**

"TOSCA"

88122	**Cantabile Scarpia (Venal, My Enemies Call Me)**	**Antonio Scotti**
88010	**Vissi d'arte (Love and Music)**	**Mme. Eames**

"MADAME BUTTERFLY"

88113	**Un bel dì vedremo (Some Day He'll Come)**	**Mme. Farrar**
89008	**Tutti i fior (Duet of the Flowers)**	**Mmes. Farrar and Homer**

HINTS FOR TEACHERS

This program is planned for a special opera day. The stories of these operas should be briefly sketched so that pupils will know the relation of these numbers to the dramatic context.

QUESTIONS

What voices did you hear in the first selection? The second? The third? The fourth? The fifth? The last? Which was the most dramatic selection? Which the most lyric? Which was the best example of bel canto? In which did you feel the influence of Wagner?

Lesson XXIV

Italian Composers Today

All the greatest Italian Opera composers of to-day reflect the combination of the Italian bel canto with the principles of the Wagnerian Music Drama. Although Puccini is the most prolific composer of Italy, we find that Leoncavallo in "I Pagliacci," and Mascagni in "Cavalleria Rusticana," have won universal recognition.

RUGGIERO LEONCAVALLO

Pietro Mascagni (1863) won his first fame as an opera composer with his "Cavalleria Rusticana," produced in 1890. The success of this work has been phenomenal. The story is a simple Sicilian tale, which Mascagni has set to vigorous music, oft-times coarse, but always melodious. The over-praise of "Cavalleria" had a serious effect on Mascagni's later works, for he has not again equaled the strength of his first opera.

Ruggiero Leoncavallo (1858), although older in years than Mascagni, followed the lead of the composer of "Cavalleria" in the writing of "I Pagliacci," which is also a setting of a simple Italian tale, of every-day life. This is but a short opera, yet it is the only one of Leoncavallo's works which has scored a genuine success. Leoncavallo is too theatrical and sensational in his art to be considered as a remarkable genius. His music is reminiscent of Wagner, Meyerbeer and Verdi, yet his command of orchestral forces, gives an impassioned dramatic strength to his works. Leoncavallo writes all his own librettos.

The greatest genius in opera to-day is the young Ermanno Wolf-

Ferrari (1876), whose works have been received with such great enthusiasm in Europe and America in the past five years. Wolf-Ferrari is the son of a German Hebrew father and an Italian mother. He was trained in the strictest rules of counterpoint of Josef Rheinberger, of Munich, then went to Italy, where he spent several years under the guidance of Verdi. The result is a German foundation of composition and orchestration, combined with the Italian melody, giving its expression in the mould of the Wagnerian music drama. Wolf-Ferrari, in "Le Donne Curiose," a setting of Goldoni's comedy, and in "The Secret of Suzanne," a little one-act comedy, has displayed a charm and grace which are reminiscent of Mozart. "The Jewels of the Madonna," which was given its Italian premiere, under the direction of the composer, by the Chicago Opera Company, in January, 1912, is one of the greatest works which has been produced in the opera since Wagner. A sordid, unpleasant tale of Neapolitan every-day life is the theme, but Wolf-Ferrari's remarkable dramatic sense (the composer writes his own librettos) has given a perfect picture of Naples to-day. Wolf-Ferrari's use of the Neapolitan folk melodies is masterly. No composer since Dvořák has caught the essence of the folk spirit as does the composer of this opera.

PIETRO MASCAGNI

ILLUSTRATIONS

87072 **Siciliana (Thy Lips Like Crimson Berries) ("Cavalleria Rusticana") (Mascagni)** — **Enrico Caruso**

88029 **Prologo ("I Pagliacci") (Leoncavallo)** — **Antonio Scotti**

35270 **Intermezzo ("The Jewels of the Madonna") (Wolf-Ferrari)** — **Victor Concert Orchestra**

89057 **Duet, Il dolce Idillio (Dost Thou Remember) ("Il Segreto di Susanna") (Wolf-Ferrari)** — **Mme. Farrar and Amato**

HINTS FOR TEACHERS

For a special opera day, either "Cavalleria Rusticana" or "I Pagliacci" are possible, as the stories may be easily readapted for school use, and all the music is arranged. Make a point of the manner in which both Mascagni and Leoncavallo introduce their operas with the "Siciliana" and "Prologo." The stories of both the Wolf-Ferrari operas should be sketched.

QUESTIONS

What voices do you hear in the first selection? The second? The fourth? Which is lyric? Which dramatic? Which is the best example of bel canto? Of what composer's style is Wolf-Ferrari reminiscent? Where do we find another great example of the use of the Intermezzo, in Italian Opera?

Lesson XXV

Gounod

As we have already observed, the opera in France, up to the middle of the nineteenth century, had been almost entirely influenced by either Italian or German composers. Yet the Modern French Opera School is one of the strongest forces in the development of the music drama since Wagner.

CHARLES GOUNOD

The first great French genius of the modern schools was Charles Gounod (1818-1893), who was trained in the school of Meyerbeer, but who was also strongly influenced, first by the purity and serenity of Mozart, later by the strength of Wagner. Gounod's first opera, "Sapho" (1851), was never really successful, but in his setting of Molière's comedy "Le Médecin Malgré Lúi," he scored an immediate popularity.

It was not until 1859 that Gounod's reputation was absolutely established, with the production of his masterpiece, "Faust." No later work of Gounod's has ever reached the heights of dramatic musical beauty, which we find in his setting of Goethe's tragedy. "Philémon et Baucis," his next work, was built on the lines of the Opera Comique; with "La Reine de Saba" he returned to the Grand Opera style once again; but neither in this work, nor in "Mireille," did he achieve the popularity of "Faust." In 1869 his "Roméo et Juliette" was given to the world. This work is regarded, as ranking next to "Faust," in the catalogue of Gounod's works, but there are

many critics, who, although acknowledging the beauties of Gounod's other works, claim immortality only for "Faust."

"Faust" has certainly had a more direct influence on Gounod's followers than any other. We notice this in the masterpiece of Ambroise Thomas (1811-1896), "Mignon." In "Mignon" we have a graceful and charming setting of Goethe's "Wilhelm Meister." "Hamlet," also by Thomas, has met with a well-deserved success.

ILLUSTRATIONS

"FAUST"

The entire opera, if possible; at any rate give the best-known selections, which will serve to make the drama seem a complete whole (See Victor Catalogue and Victor Book of the Opera.)

HINTS FOR TEACHERS

In giving "Faust" by Gounod, review the Faust legend as we find it used in music. The legend of the redeeming power of woman's love, is found in all folk legends. On the sea it becomes "The Flying Dutchman"; in the South "Don Juan"; in the mountains "Manfred"; in the forest towns "The Free-shooter"; in the scholastic towns "Doctor Faustus." It is a strange fact that our best musical settings of Goethe's works have been made by Frenchmen.

Lesson XXVI

Opera in France Since Wagner—Bizet

The real founder of Modern French Opera Comique was Daniel Auber (1782-1871), whose long life enabled him to see the rise of the French School of Opera, the Reforms of Wagner and the dawn of Modern Music. Auber is noted for his operas of the lighter style, the two best known being "Fra Diavolo" and "Masaniello." Auber had many imitators, chief among them being Adolphe Adam (1803-1856), whose "Chalet" and "Postillon de Longjumeau" are both still given; and Félicien David (1810-1876), who was the first Frenchman to bring into music, Oriental color, as he chose for all his operas Oriental subjects. His best work was "Le Désert."

The greatest genius of this type of opera was Georges Bizet (1838-1875). With Bizet the influence of Wagner is more keenly felt than in the works of any other French composer. Bizet's genius is first shown in two Oriental works modeled after David, and employing the ideas of Wagner. These are "The Pearl Fishers" and "Djamileh," which, although Oriental and charming, seem scarcely worthy to rank with Bizet's masterpiece, "Carmen." It seems hard to realize to-day that this great work was received with such coldness, when it was produced in 1875, that Bizet died shortly after it performance, a broken-hearted man. The popularity of "Carmen" has been phenomenal, but it is rightly deserved, for in no modern work has the true dramatic depth of tragedy been more fittingly set to music, than in this remarkable picture of Spanish life and character. "Carmen" may rightly be considered national opera, for, although the work of a French composer, the spirit of the Spanish folk has been reflected in every measure of this music.

GEORGES BIZET

There are three other opera composers of this period who must be briefly considered:

Ernest Reyer (1823-1909) uses the same Niebelungen legends in his "Sigurd" which Wagner uses in "The Ring."

Léo Delibes (1836-1891); his greatest work is the Indian opera of "Lakmé." Has written many charming ballets.

Edouard Lalo (1823-1892), a composer of charming grace. Greatest work is "Le Roi d'Ys."

ILLUSTRATIONS

All of "Carmen" that is possible. (See Victor Catalogue.)

HINTS FOR TEACHERS

In presenting "Carmen" accent the fact that the opera of today reflects life as it is found in every-day reality. Our stage, our liter-

ature and our art are either realistic or impressionistic in character. "Carmen" is a most remarkable example of stage realism. Accent also the folk spirit found in Modern Music.

Lesson XXVII

Opera in France Since Wagner—Massenet

The most prolific opera writer of the present day, was Jules Massenet (1842-1912), of the French School. Massenet graduated from the Conservatoire, winning the Grand Prix de Rome, and after his return from Italy, became a professor at the Conservatoire, and also a Director at the Opera Comique.

JULES MASSENET

Massenet's operas are classed as lyric dramas, and follow the general idea of Gounod, from whom he has inherited a sensuous melodic gift, which is ever the great charm in his works. Massenet, has also proved himself susceptible to the influence of Wagner, although even in those operas, where the Wagnerian system of guiding themes is most apparent, one ever feels the distinct influence of the French School. His works have had a tremendous vogue in Paris, England and America, in the past decade. Massenet has used many subjects from all schools and lands, as the dramatic foundations for his works. His first opera was "Le Roi de Lahore," which was produced in 1877. "Hérodiade," in 1881, contains some of the best music Massenet has ever written, though the spectacle of Salome singing a love duet with John the Baptist, can hardly be considered as dramatically fitting.

"Manon" (1884) is one of Massenet's most sucessful works, for this delicate drama is admirably suited to his style. "Le Cid" and "Le Mage" were regarded as failures, but "Esclarmonde" (1889) marks an important stage in Massenet's career, as his use of the Wagnerian principles now becomes clearly apparent.

For his next work Massenet uses a German text, Goethe's

"Werther," inspiring him with a musical setting considered by many musicians to be his best. "Thais" and "La Navarraise" were both produced in 1894 and have proved to be remarkably popular, though hardly to be ranked with Massenet's best works. The sentimental quasi-religious appeal of "Thaïs" has proved to be a strong attraction to the general public, though its superficialities are most apparent to the serious musician. "Sapho" (1897), "Cinderella" (1899), and "Grisélidis" (1901), are all works of light calibre, but in 1902 Massenet revealed an almost forgotten genius in "Le Jongleur de Notre Dame," which is a musical setting of an old mediæval legendary story, that is sincere, simple and beautiful in its direct appeal. In 1890 "Don Quichotte" made a successful début. Massenet's last work, "Roma," was recently presented in Europe and has won great success.

ILLUSTRATIONS

74123 Legend of the Sagebush ("Jongleur de Notre Dame") (Massenet) Marcel Journet
74135 Meditation ("Thaïs") (Massenet) Maud Powell
88153 Aria—"Fleeting Vision" ("Hérodiade") (Massenet) Emilio de Gorgoza

HINTS FOR STUDY

The teacher should be familiar with the stories of "Jongleur," "Thaïs" and "Hérodiade." Class should be given the bare outline of "Thaïs" and "Hérodiade," but the complete story of "Jongleur" is an excellent one for use in the school, as it is such a good example of mediæval musical life. As this selection is taken from an old French legend, and the music is from an old air, it is an excellent illustration of the adaptation of national expression by our modern composers.

QUESTIONS

Who were the Jongleurs? When did they live? Can one consider "Hérodiade" a sacred opera? Why not? Where does the "Meditation" occur in "Thaïs"? For what dramatic effect is it employed? What violin effects do you observe in this selection?

Lesson XXVIII

Opera in France Today—II

The French music of to-day reflects the phase of modern French literature and art, which we know as Impressionism. One of the best critics of the time speaks of these composers as "writing the music of to-morrow." It is certainly the most important music of to-day.

VINCENT D'INDY

Vincent D'Indy (1851-), a follower of the school of Cesar Franck, is the most avowed Wagnerian of this group. His "Fervaal" (1897) was clearly modeled after the Wagnerian pattern, but his later works have shown a decided leaning toward the Impressionistic School.

Gustave Charpentier (1860-) struck a new note in the French Opera, when his "Louise" was first heard in 1900. This work, which is the story of an every-day working girl in Paris, is a marvelous picture of the seamy side of the Bohemian life in Paris to-day. In a certain sense this is a remarkable phase of national expression.

CLAUDE DEBUSSY

Claude Debussy (1862-) is the particular and individual genius on whom the eyes of the musical world are at present directed. Debussy has returned to the old Greek modes for his melodic inspiration, and his music is, as one writer says, "a fluid impressionism." In "L'Enfant Prodigue," his first opera, he hinted at his new forms, but with "Pelléas et Mélisande" he has given us a marvelous example of the mystery of the poet Maeterlinck, reflected in his musical setting. In his last work, "St. Sebastian" (1911), Debussy has carried his ideas still further. Here the lines are declaimed, without musical accompaniment, the music being entirely symphonic in character, and reflecting the action of the piece. We are too near to the music of Debussy to see his works in their proper perspective; only time will tell if this is to be the lasting form of opera in the future.

GUSTAVE CHARPENTIER

A direct follower of Debussy is Paul Dukas, whose greatest operatic work is his setting of Maeterlinck's "Ariane et Barbe Bleue."

ILLUSTRATIONS

70085 Depuis le jour (Ever Since the Day) ("Louise") (Charpentier)
Florence Hinkle

88281 Air de Lia ("L'Enfant Prodigue") (Debussy)
Jeanne Gerville-Réache

HINTS FOR TEACHERS

Review Lesson XXVII, Course II, and Lesson XXX, Course III. Speak at length on the modern impressionistic school of French literature and art. Review with class the influence of literature and art on the music of France since the Revolution.

Lesson XXIX

Modern Oratorio

We found that all oratorios have been more or less influenced by the opera ever since the birth of the two forms. In the modern schools we shall find that this influence is most keenly apparent in the French and Italian Schools, for the oratorios, which have come from Germany and England in the modern day, are more truly religious in character.

Verdi's great Requiem Mass was written for Manzoni, the Italian patriot, and while reflecting the style of the composer, it is a great advance in religious feeling on the religious works of Italy at the time of Rossini. To-day in Italy the Pope has ordered, the return to the Gregorian Chant, and the influence of this truly religious reformation in music, is strongly felt in the masses of Don Lorenzo Perosi (1872), who has united the style of Palestrina with modern dramatic expression.

In France, Charles Gounod, wrote three oratorios, which are reflective of the same style as his operas. These works are "Messe Solennelle" (1850), "Redemption" (1883), "Mors et Vita." Saint-Saëns' Biblical opera, "Samson et Dalila," is frequently presented on the concert stage as an oratorio.

"The Seven Last Words of Christ," by Théodore Dubois (1837), is another excellent example of the French style.

But the greatest French work in this form is unquestionably "The Beatitudes," by César Franck, who also wrote two other oratorios, entitled "Ruth" and "Redemption."

In the German School our greatest oratorio is the "German Requiem" of Johannes Brahms, which is regarded as the greatest choral work of modern days.

Max Bruch (1838), of the German school, has written two excellent cantatas, entitled "Frithjof" and "Fair Ellen." Of the younger German composers, Georg Schumann has given us recently a remarkable oratorio based on the story of "Ruth."

MAX BRUCH

Antonin Dvořák left three remarkable choral works, "Stabat Mater"; "St. Ludnilla"; and "Requiem Mass," which are often given.

Grieg's cantata, "Olaf Trygvason," is an example of national expression.

The greatest modern oratorios of the school of Handel are the three great works by Edward Elgar, of England: "Caractacus"; "The Apostles"; and "The Dream of Gerontius."

ILLUSTRATIONS

35075 Unfold Ye Portals ("The Redemption") (Gounod) Trinity Choir
87087 Pause My Brothers ("Samson et Dalila") Charles Dalmorès
88199 My Heart at Thy Sweet Voice ("Samson et Dalila") Mme. Homer
17180 Chorus ("Samson et Dalila") (Spring Flowers) Chorus of Women

HINTS FOR TEACHERS

Make a strong point of the difference between sacred and secular music. This is a good time to review the influence one has had on the other, since the beginning of musical history. The selections from "Samson et Dalila" are chosen especially to show that, in the same work, we may find religious feeling, and purely operatic art. Be sure and have class recall the choruses they have had in school from all these works.

QUESTIONS

In the "Samson et Dalila" records, which is religious? Which secular? Why?

The Opera

Lesson XXX

Opera in America

It has been said that the Americans of the present day are the greatest patrons of opera in the world. It is certainly true that the greatest singers of the world are receiving their largest fees to appear before American audiences, while the eyes of all the operatic composers of Europe are looking toward America as the land certain to give them fame and fortune, with the production of any new good work.

PHOTO WHITE

VICTOR HERBERT

As a further proof of this it will be easy to recall that several of the greatest modern operas have been given their premieres on the American opera stage during the past two seasons, and that their composers have come to America to personally superintend the production. These works are:

"The Girl of the Golden West," Puccini;

"Koenigskinder," Humperdinck;

"The Jewels of the Madonna," Wolf-Ferrari.

HORATIO PARKER

American singers have been popular for many years on the opera stages of Europe, and it may be said that the greatest successes of recent years in both the Paris and Berlin Opera Houses have been won by American singers.

Our great Metropolitan Opera Company has done much for the good of opera, but with the establishment of the splendid companies in Boston, Chicago and Philadelphia, still greater results will be attained. All of these great companies are doing their utmost, not only to aid the American singer to obtain a hearing, but also to help the American composer to secure a production of his works in his native land.

The interest in Victor Herbert's "Natoma"; "The Pipe of Desire" and "The Sacrifice," by Frederick Converse; and the Metro-

politan prize opera, "Mona," by Horatio Parker; are all hopeful signs that the American public is eager and anxious to welcome the good works by native composers.

Much is also being done for the betterment of opera in the smaller cities by the excellent traveling organizations, now presenting English versions of the greatest operatic masterpieces.

The greatest musicians of the world agree that within the next decade an American School of Opera will be an accomplished reality.

ILLUSTRATIONS

70049 Natoma—Dagger Dance, Act II — Victor Herbert's Orchestra
74295 Natoma—Paul's Address, Act II (Herbert) — John McCormack
31864 Natoma Selection (Victor Herbert) — Arthur Pryor's Band
60072 Natoma—Serenade (When the Sunlight Dies) — Reinald Werrenrath
74274 Natoma—Spring Song (I List the Trill of Golden Throat) (Act II) (Personally directed by Victor Herbert) — Alma Gluck

ILLUSTRATIONS FOR REVIEW

Give the composer, his period, nationality, school, and briefly state what type of music is found in this selection, and what voices are heard:

Benediction of Swords, "Huguenots."
Largo al Factotum, "Barber of Seville."
Habanera, "Carmen."
Wotan's Farewell, "The Valkyrie."
La Donna è mobile, "Rigoletto."
Hexenritt, "Hänsel and Gretel."
Duet of Flowers, "Madame Butterfly."
Brünnhilde's Battle Cry, "The Valkyrie."
Comfort Ye My People, "The Messiah."
If With All Your Hearts, "Elijah."
My Heart at Thy Sweet Voice, "Samson and Delilah."
Prize Song, "Meistersinger."
Sextet, "Lucia."
Ah fors' è lui, "Traviata."
Cujus Animam, "Stabat Mater."
Toreador Song, "Carmen."
Jewel Song, "Faust."
Invocation, "Magic Flute."
I Have Lost My Eurydice, "Orpheus and Eurydice."
Largo, "Xerxes."
The Fatal Stone, "Aïda."

Analyses

Hints for Teachers

These short analyses are only guides for further study. They are not in any sense *complete.* We have given the translations of the principal arias, but not those sung in English, or where the words are well known. These numbers are arranged in the alphabetical order of the composers.

The new "Victor Book of the Opera," published by the Victor Company, will be of the greatest aid to the teacher in presenting all operatic numbers.

17190 The Lass With the Delicate Air **Dr. Arne**

This charming old English song belongs to the eighteenth century, as Dr. Thomas Arne lived from 1710 to 1778. Dr. Arne was not only a fine performer on the violin and spinet, but he also conducted both choruses and orchestras, and in his day was regarded as the greatest English composer since Henry Purcell. His music all reflects the over elaborated style of his period. [*Lesson XXIX, Course I.*]

64132 Gavotte in E Major **Bach**

The Gavotte is an old French dance, said to have originated in the Province of Dauphine, Le Pays du Gap, from whence it takes its name, Gavotte, as the people in that locality are called the Gavots. It is distinguished from some of the dances of the day, in that the dancers lifted their feet instead of shuffling them. This dance became very popular in French court life during the last part of the seventeenth century. It follows in form the outline of the dance, contrasting dance (or trio), and return to the original dance. [*Lesson IX, Course II.*]

81045 Ave Maria **Bach-Gounod**

Bach's beautiful setting of this great religious text was re-written in its present form by Gounod. The French composer retained all the religious simplicity of Bach's original version. This aria is sung in Latin, and the obbligato to the soprano voice, is played by the violin. [*Lesson IX, Course II.*]

17184 Bourrée from Violoncello Suite III **Bach**

This charming little use of the old dance form, is taken from one of Bach's suites for violoncello. The Bourrée was a favorite dance with Bach, and we find him making frequent use of this dance form. This dance was of great strength and virility, was in 4-4 time and followed the customary pattern of dance, trio dance. [*Lesson IX, Course II; Lesson XV, Course III.*]

16398 Then You'll Remember Me (2) I Dreamt I Dwelt In Marble Halls ("The Bohemian Girl") **Balfe**

Michael Balfe (1808-1870) will always be remembered as the composer of the ever popular "Bohemian Girl," which was first produced in 1843 at the Drury Lane Theatre, London. The story of the beautiful Arline, who is stolen from the home of her father, Count Arnheim, and is brought up by the gypsies, is so familiar that it need not here be repeated. "Then You'll Remember Me" is sung by Thaddeus, the faithful friend and later, lover of Arline. "I Dreamt I Dwelt" is Arline's song in the second act as she tells Thaddeus of her dream. (As both of these numbers are sung in English, it is not necessary to here quote the words.) [*Lesson XVIII, Course IV.*]

74109 Come Into the Garden Maud **Balfe**

Michael Balfe (1808-1870) was an Irish composer, whose most popular work was his opera "The Bohemian Girl." This charming setting of Tennyson's lovely poem has met with great favor as a concert selection. It is an excellent example of poetic thought. [*Lesson V, Course I; Lesson XXVIII, Course II.*]

17106 Voice of the Western Wind **Barnby**

Sir Joseph Barnby (1831-1896) was a popular English organist and composer, who is known chiefly by his simple beautiful songs. "Sweet and Low" is a universal favorite, and this beautiful song, "The Voice of the Western Wind," here sung by a trio of women's voices, is another beautiful example of Barnby's melodic gift. [*Lesson VI, Course I.*]

87026 The Year's at the Spring **Mrs. Beach**

Among American composers none occupies a more enviable position than does Mrs. H. H. A. Beach, of Boston. Mrs. Beach is an outgrowth of the school of composition of John Knowles Paine. She is the composer of a number of large works for orchestra and chorus,

and many shorter compositions for piano and violin. Of her sixty beautiful songs, none is more popular than her charming setting of Robert Browning's song of happiness from "Pippa Passes." [*Lesson XXIX, Course II.*]

74307 Adelaide **Beethoven**

One of the most beautiful of Beethoven's early songs is the "Adelaide." In this lovely lyric composition, the influence of the Italian School of bel canto is clearly apparent. Students should notice this and contrast this song with the later songs of Beethoven and the songs of Schubert. [*Lesson XIII, Course II.*]

35268 Part I
35268 Part II
35269 Part III **Overture, Leonore No. 3, Op. 72 In three parts** **Beethoven**

This work, which is regarded as the greatest overture ever written, is, in reality, the second overture composed by Beethoven for the second production (1806) of his one opera, "Fidelio." Beethoven rewrote the opera three times, so that we have three overtures known as "Leonore," and one overture called "Fidelio."

In this work Beethoven practically sketches in music the plot of his entire opera. Beginning with a fortissimo chord, which subsides immediately into a diminuendo descending passage, our first subject gives us the opening theme of Florestan's aria. The second subject is of a more tender character. Both are subjected to a remarkable development (Free Fantasia), which is interrupted by the distant call of the trumpet, which, in the opera, is the signal of the arrival of the Governor. Here it marks the recapitulation of the subjects; the work ending in a coda, which proclaims the joy of the prisoners, who are now set free. [*Lesson XIII, Course II; Lesson XXVII, Course III; Lesson VII, Course IV.*]

64165 Aria—Fateful Moment ("Fidelio") **Beethoven**

Beethoven's one opera, "Fidelio," is based on an old Spanish tale. Florestan, a nobleman, is falsely imprisoned by Don Pizarro, who hopes by his death to obtain his property. Leonore, the faithful wife of Florestan, disguises herself as a lad and, under the name of Fidelio, obtains service in the prison. By her devotion she saves the life of Florestan, and the Governor pardons him, while Don Pizarro is condemned. This great aria occurs in the first act. Don Pizarro hears that the Governor is to make his inspection of the prison, and determines that Florestan must die.

GOVERNOR:
Fateful moment! My revenge is near!
Long I've waited for this hour.
Fearful lest he should escape me!
Over my enemy I triumph;
He who would my life have taken!
Oh, fateful moment!
Ah, what a day is this!
My vengeance shall be sated,
And thou, thy doom is fated.
Once in the dust I trembled
Beneath thy conquering steel,
But fortune's wheel is turning,
In torments thou art burning,
The victim of my hate!

[*Lesson VII, Course IV.*]

35246 Chorus of Prisoners ("Fidelio") Beethoven

Beethoven's one opera "Fidelio," although it foreshadowed the development of the modern music drama, was never a success during Beethoven's life. The male chorus of the prisoners occurs at the end of the first act. The scene shows us the courtyard of the prison, where Florestan has been unjustly confined. As the prisoners come out into the sunshine, they sing this beautiful chorus. [*Lesson XIII, Course II; Lesson VII, Course IV.*]

62101 Mira o Norma (Hear Me, Norma) (From "Norma") Bellini

This ever popular duet, from the first act,* still holds the concert stage as a rare example of true bel canto.

ADALGISA:
Dearest Norma, before thee kneeling,
View these darlings, thy precious treasures;
Let that sunbeam, a mother's feeling,
Break the night around thy soul.

NORMA:
Wouldst win that soul, by his entreating
Back to earth's delusive pleasures,
From the phantoms, far more fleeting,
Which in death's deep ocean shoal?

[*Lesson XI, Course IV.*]

17174 Hear Me, Norma (Clarinet and Oboe) Bellini

This is a good opportunity to study the tone quality of the clarinet and oboe as they sing for us this famous duet from "Norma." [*Lesson XV, Course III; Lesson XVI, Course III.*]

* Bellini's most dramatic opera is founded on an old French tale of the Gauls and Druids laid in 50 B. C.

Norma, a high priestess of the temple of the Druids, has broken her vows and secretly married Pollione, the Roman commander, and has two children. Pollione proves faithless in falling desperately in love with Adalgisa, a temple virgin. Norma discovering it, offers to sacrifice herself and give her children to Adalgisa, who proves her loyalty to her priestess by refusing to accept.

To save Pollione's life, Norma afterward confesses her own sin, and both perish in the sacrificial flame.

62642 Ah! fosco ciel! (When Daylight's Going) **Bellini**

This interesting chorus occurs at the end of the first act of Bellini's pastoral opera "La Sonnambula." A stranger, who has come to the village, is told of the vision of a specter, which has appeared each night in the village. He laughs at this tale, but the villagers in this descriptive chorus tell him of the ghostly visitor.

CHORUS:
When dusky nightfall doth shroud the sunbeam,
And half repulses the timid moonbeam,
When thunder boometh; where distance loometh;
Floating on mist, a shade appears:
In filmy mantle of pallid whiteness.
The eye once gentle now glaring brightness,
Like cloud o'er Heaven by tempest driven,
Plainly confest the phantom wears!

RUDOLPH:
You are all dreaming: 'tis some creation
Of mere gossips, to frighten youth.

CHORUS:
Ah, no such folly in our relation:
We all have seen it, in very truth,
And wheresoever its pathway falleth
A hideous silence all things appalleth;
No leaflet trembles, no zephyr rambles,
As 'twere a frost the brook congeals.
The fiercest watchdog can nought but cower,
A mute true witness of its fell power.
The screech-owl shrieking, her haunt seeking,
Far from the ghost her dark wings wheels.

RUDOLPH:
'Tis fright for youth. I will discover
What hidden mystery your tale conceals.

[*Lesson XI, Course IV.*]

35241 Overture, "Le Carnaval Romain" **Berlioz**

This composition was written by Berlioz to serve as the overture to the second act of his opera "Benvenuto Cellini," which was produced in 1838. It is, therefore, to be seen that Berlioz preceded Wagner in the use of overtures before the various acts of the opera. Berlioz, in his memoirs, tells us that on the night of the presentation of "Benvenuto Cellini" this overture was received with "exaggerated applause," while the opera itself was "a brilliant failure," being "hissed with remarkable energy." The theme of the "Carnaval Romain" is a Saltarello, which is today still sung and danced in Rome. This theme opens the overture, and is followed by a slow melody of a romantic nature; then suddenly the Salterello theme is

taken up again by the full orchestra; the development is particularly taken up with this theme, although the second subject is brought back once more to serve as contrast to the brilliant vigor of the dance subject. [*Lesson XVI, Course II; Lesson XXVIII, Course III.*]

31424 March Rakoczy ("Damnation of Faust") Berlioz

The "March Rakoczy" is the national air of Hungary and was originally written by Michael Barna, a gypsy court musician of Prince Franz Rakoczy, from which this composition takes its name.

The Rakoczy family were the leaders of the Hungarian independent movement for many generations, the most famous member of the family being Franz II (1676-1735), who led the Hungarian Revolution, in 1703. It is said that when the Prince with his young wife, Princess Amalia Catherine of Hesse, made his state entry into Eperjes, this march was played by the court orchestra under the direction of the composer, Barna. In 1711, when Franz led the revolt against Emperor Leopold I, Barna revised the original melody into a warlike march, which has since remained the battle hymn of the Hungarians, being equally popular among the music-loving gypsies as with the Hungarian noblemen. The manuscript of the march was kept in the Barna family, although the theme was used and adapted by many Hungarian musicians. Much of the popularity of the march was due to the personal beauty and musical genius of a young gypsy girl violiniste, Pauna Cznika, the granddaughter of Barna, who played her grandfather's composition at all her concerts. After her death, the manuscript came into the hands of another Hungarian gypsy violinist, Ruzsitka, who rewrote the march, giving it much of the length and character it now possesses.

Berlioz, the great French composer, to whom we owe the present arrangement, borrowed his version from that of Ruzsitka. The idea of using this march came to Berlioz while he was in Buda Pesth, arranging for a performance of his "Damnation of Faust." Realizing the great patriotism of the Hungarian people, Berlioz changed his libretto to suit the situation, and took his much travelled Faust to Hungary, that he might witness the departure of the Hungarian troops for the war, and an opportunity was thus given for the Rakoczy March to be played. The success of this plan was overpowering—Berlioz tells us that the enthusiasm at the first performance in Pesth was so extraordinary, that it quite frightened him. [*Lesson I, Course I; Lesson XXI, Course I.*]

88085 Habanera ("Carmen") **Bizet**

The "Habanera" for mezzo-soprano is taken from Bizet's opera "Carmen," where it is sung by the Spanish cigarette-maker as she is trying to persuade the unfortunate Don Jose to fly with her. This aria is not only a beautiful composition for the singer, but it is an excellent example of national expression, as Bizet here uses a Spanish gypsy dance tune as the basis of his musical composition.

HABANERA.

Ah! love, thou art a willful wild bird,
And none may hope thy wings to tame,
If it please thee to be a rebel,
Say, who can try and thee reclaim?
Threats and prayers alike unheeding;
Oft ardent homage thou'lt refuse,
Whilst he who dost so coldly slight thee,
Thou for thy master oft thou'lt choose.

Ah, love!
For love he is the lord of all,
And ne'er law's icy fetters will he wear,
If thou me lovest not, I love thee,
And if I love thee, now beware!
If thou me lovest not, beware!
But if I love you, if I love you, beware! beware!

[*Lesson IV, Course I; Lesson XXVI, Course IV.*]

88178 Toreador Song ("Carmen") **Bizet**

This ever popular aria for baritone is sung by the Toreador Escamillo in the second act of Bizet's "Carmen." The scene shows us the inn of Lillas Pastia, where Carmen and her gypsy friends are singing and dancing. All hail with joy the arrival of Escamillo, and he tells them of the dangerous joys of the bull fight in this remarkable descriptive aria:

You ask for a toast, well I make it.
To you, Senors, to you all, all soldiers brave,
For you like to us Toreadors do fight.
Ah! the circus is full from the ground to the top,
The fair ones are there all eager with pleasure.
Hear the shouts around the arena resound,
Some are applauding, some wildly calling,
All are delighted to see the brave.
Advance, Toreador, make ready,
Give but one glance to the tender eyes
Of she who waits and watches,
In love for thee.
Toreador! For thee her love awaits!
Then there comes the silence,
The moment draws nigh,
When the bull shall appear.
In anger and rage he bounds into the ring.
All are watching as he charges.

A horse he flays, a fallen Picador!
On, on, with the fight!
He charges once more.
See them hurry—see them leap the barriers.
But one alone now takes his stand.
Make ready, Toreador, advance!
Give but one glance to the tender eyes
Of she, who waits and watches
In love for thee,
Toreador! For thee her love awaits!

[*Lesson V, Course I; Lesson XIX, Course II; Lesson XXVI, Course IV.*]

74210 Son lo Spirito ("Mefistofele") **Boïto**

The opera "Mefistofele" is the one composition of Boito's which has been recognized as a master work. This Italian version of Goethe's "Faust" is remarkable in its power of characterization. A very excellent example of this is found in the aria for Mephistopheles in the first act, when the evil spirit discloses his true identity to Faust:

MEFISTOFELES:
I'm the spirit that denieth all things, always:
Stars or flowers—that by sneers and strife supplieth
Cause to vex the Heavenly powers.
I'm for Naught and for Creation,
Ruin universal, death!
And my very life and breath,
Is what here they call transgression, sin and Death!
Shouting and laughing out this word I throw;
"No!" Sland'ring, wasting, howling, hissing.
On I go, whistling! whistling! Eh!
Part am I of that condition,
Of the whole obscurity,
Child of darkness and ambition,
Shadows hiding, wait for me.
If the light usurps, contending,
On my rebel scepter's right,
Not prolong'd will be the fight,
Over sun and earth is pending,
Endless night!
Shouting and laughing, etc.

[*Lesson XXII, Course IV.*]

7067 Folletto, folletto (Sprites of Hades) ("Mefistofele") **Boïto**

This interesting duet is sung by Mephistopheles and Faust in the second act of Boïto's setting of the Faust legend. Mephistopheles is leading Faust to the summit of the Brocken, where the witches' revel is held. Notice the use of the piccolo-flute in the instrumentation.

MEFISTOFELE:
Come up higher, and higher, and higher,
Farther yet, 'tis more dreary the road
That will lead us to Satan's abode,
Dark the sky is, the ascent grows steeper,
Come up higher, and higher, and higher!

FAUST:
Ah! Wild-fire, pallid light,
Now so dim, now so bright,
Flash o'er us thy ray
To illumine our way,
Come nigher, come nigher,
For dark is the ascent,
As higher and higher
We're upward advancing,
Come flame, wildly dancing,
Come nigher and nigher!

[*Lesson XXII, Course IV.*]

17181 Lullaby **Brahms**

In this charming lullaby, Brahms has caught the simple grace of the folk song. When one remembers the greatness of Brahms' contrapuntal skill one feels that Gluck spoke the truth when he said, "Simplicity and truth are the sole principles of the beautiful in art." [*Lesson XX, Course II.*]

87099 In the Churchyard **Brahms**

More than any other modern composer, Brahms was influenced in the writing of his songs by the old folk songs of Germany, for he retains a simple directness in his song writing, which is not so observable in his larger works. Brahms left over two hundred songs, and many of these rank with the best contributions to song literature. The deep humanity of Brahms is found in the setting of this simple poem of Detler von Liliencron:

The day pass'd dark with rain and silently,
To many long-forgotten graves,
I wandered, stormbeaten, stone and cross, the garlands old,
The names wash'd out and blurr'd, scarce to decipher.

The day pass'd stormily, in heavy rain,
On all the graves the frozen word: Deplored.
Like tempests dead, the dead too slumbered,
On ev'ry grave it melted soft: Restored.

[*Lesson XX, Course II.*]

64131 Hungarian Dance **Brahms**

Brahms became interested in Hungarian music through his friendship for Eduard Remenyi, the great violinist—and to him he dedicated his Hungarian Dances, written originally for the violin. Brahms does not give us a clue as to whether the dances are original or taken from the real Hungarian melodies. It is certain they possess all the national characteristics of the Czardas, the alternating use

of the Lassan and Friska being excellently employed. [*Lesson XXI, Course I; Lesson XX, Course II.*]

60079 From the Land of the Sky Blue Water **Cadman**
64200 The Moon Drops Low **Cadman**

One of the most talented young American composers, who is employing the melodies of the American Indians in his works, is Charles Wakefield Cadman.

Mr. Cadman has written a charming collection of Indian songs, of which these songs are the best known; both these songs are developed from Omaha tribal melodies, which were discovered by Miss Alice Fletcher. [*Lesson XXX, Course I.*]

70040 Flatterer **Chaminade**

Cécile Chaminade is one of the most interesting personalities of the modern musical world. She was born in Paris, in 1861, and has always lived in the French capital. She is known not only as a virtuoso pianist, but also as an excellent composer. Her best compositions are her songs and short piano compositions, which are all in the style of the Romantic School. This selection is an excellent example of the charming grace of the French poet-musician. [*Lesson XXVII, Course II.*]

74252 Depuis le jour ("Louise") **Charpentier**

Charpentier in his opera "Louise" paints for us in tone a perfect picture of the Bohemian life in Paris. This great aria occurs in the third act. The curtain discloses the garden of the small house on Montmartre where Julien has taken Louise. To his question if she is truly happy, she replies in this song.

[*Lesson XXVIII, Course IV.*]

35157 Funeral March **Chopin**

This ever popular composition is in reality the second movement of Chopin's great B-minor Sonata for piano. This work, which was written by the Polish pianist while in Paris, really reflects his grief over the loss of Polish independence. The march follows the regulation form of march, trio march. Notice the theme of the trio, which seems to breathe a spirit of consolation in sorrow. [*Lesson XXII, Course III.*]

74260 Prelude Op. 28, No. 24. Etude Op. 15, No. 5 **Chopin**

Although Chopin was a Romanticist in all his writings, we find few works of the Polish poet musician which bear definite titles or

tell specified stories. Yet Chopin invested all his writings with the rare poetry of his nature to such an extent that even in his shortest compositions we feel the deep poetic thought which he so beautifully portrays. [*Lesson XVI, Course II.*]

64224 Mazurka No. 2, A flat Major **Chopin**

The Mazurka is a Polish dance, which is said to have originated in the sixteenth century. It was always sung while the folk danced, and is exclusively a dance of the common people, whereas the Polonaise is the dance of the nobility. Although the name Mazurka means measure, the dance is remarkable for the variety and liberty of its performance; in fact, many mazurkas become in truth improvisations, for the invention of new steps and figures was ever permissible. The music is 3-4 or 3-8 time and consists of two parts of eight measures, each repeated.

Chopin treated the Mazurka in a new and original manner, refining it of all vulgarity. He employed Polish folk tunes, but retained little more than the character of the old folk dance. [*Lesson XXIII, Course I; Lesson XVI, Course II.*]

64076 The Minute Waltz **Chopin**

This charming little composition is a perfect example of the waltz form, consisting of the waltz, trio, waltz. It was originally written for piano, but makes a charming little piece as it is here played by the violin. [*Lesson I, Course I.*]

74246 Deep River—Negro Melody **Coleridge-Taylor**

Samuel Coleridge-Taylor (1875-1912) is one of the most interesting personalities in the Modern English School of Music. Although his education was entirely obtained in England, the father of Coleridge-Taylor was an African negro, a native of Sierra Leone. The composer was ever deeply interested in the music of his race and collected many negro melodies, both in Africa and America. He says: "There is a great distinction between the African negro, and the American negro melodies. The African would seem to be more martial and free in character, whereas the American is more personal and tender, though notable exceptions can be found on both sides."

"Deep River" is a plantation song known as a "spiritual song" by the Southern American negro. These "spirituals" are the spon-

taneous outbursts of the religious enthusiasm of the camp meetings. The words of the song are:

Deep river. Lord I want to,
To cross over to the camp ground.

[*Lesson XXX, Course I.*]

74306 Onaway, Awake, Beloved **Coleridge-Taylor**

One of the most beautiful modern choral compositions is the setting of Longfellow's "Hiawatha's Wedding Feast," which was the work of the talented English negro, Samuel Coleridge-Taylor.

This selection for tenor is a setting of the words sung by "the gentle Chibiabos, he the sweetest of musicians." The custom of the Indian wedding feasts is most wonderfully portrayed in Longfellow's poem. The dancers who came to entertain the guests had retired, when the voice of Chibiabos:

Sang in accents sweet and tender,
Sang in tones of deep emotion,
Songs of love and songs of longing,
Looking still at Hiawatha,
Looking at fair Laughing Water,
Sang he softly, sang in this wise:
"Onaway, Awake, beloved!"

[*Lesson XXVIII, Course II.*]

64261 Orientale (Kaleidoscope) **Cui**

This violin selection is No. 9 in a suite entitled "Kaleidoscope," a work by the great Russian composer, César Cui. The modern form of suite is usually classed with program music, for instead of being but a collection of dances, as was the form during the classic period, the suite of today is given a general descriptive title, while each selection has its own title and all seek to express the same idea. All the selections are in the same key. This suite is entitled "Kaleidoscope" and each number is of a different form and coloring. This "Orientale" dance is a very good example of the rhythmic and melodic character of the dances of the Far East. Note the violin effects which are here used. [*Lesson XXII, Course II.*]

16047 The Wren **Damare**

This short composition is an excellent example of the tone quality of the piccolo, or octave flute. As the name indicates, this is a short tone picture of the twittering little bird, the wren. It is a good example of imitative music. [*Lesson XIV, Course III.*]

35285 Danny Deever **Walter Damrosch**

Walter Damrosch (1862) is well known throughout America as a lecturer, composer and conductor. He has given to musical literature many worthy compositions, including the two operas "The Scarlet Letter," and "Cyrano." This setting of Kipling's famous poem, "Danny Deever," has been universally popular. [*Lesson XXIX, Course II.*]

17083 Ace of Diamonds **Danish**

The Danish dances are very similar in character to those of Sweden, as both Denmark and Sweden have been more influenced by their neighbors than has Norway. This dance is of the reel variety. [*Lesson XIV, Course I.*]

88318 Thou Brilliant Bird ("The Pearl of Brazil") **David**

Félicien David (1810-1876) was one of the first of the French Romantic composers to introduce Oriental effects into music. Shortly after graduation from college, David entered the order of St. Simonians, and when this order was dissolved, in 1833, he went to the Orient with a number of the brethren, as a missionary. Later he returned to Paris and became identified with music, and especially the French School of Opera. "The Pearl of Brazil" was produced in 1851, and is a story of similar character to Meyerbeer's "L'Africaine." It is full of interesting uses of Oriental melodies and rhythmic effects. This aria belongs to the type of imitative arias which are so dear to the heart of the coloratura soprano. [*Lesson XI, Course I.*]

88281 Air de Lia ("L'Enfant Prodigue") **Debussy**

This setting, which Debussy has given us of the parable of the Prodigal Son, is a very short work, being in but one act. As the curtain rises, Lia and her husband are heard lamenting the loss of their son. She tells her husband that the years go on never ending, and that although spring comes with its bird voices, they but make her heart the sadder, as her soul longs for the son she has lost. "Ah, Azael," she cries, "why did you ever leave me?" She says, that even in her sorrow, she can remember their happy days, now long since vanished. How, in the evening, when they returned from the fields, they sang their evening prayer to God. "Ah," she sighs, "how blest are the parents whose children remain ever near them." [*Lesson XXX, Course III; Lesson XXVIII, Course IV.*]

5865 En Bateau **Debussy**

In this dainty short composition for pianoforte, Debussy has given us a charming impressionistic tone picture, which we may interpret to fit our various moods. Although having a title, "In the Boat" does not necessarily paint for us any definite impression, but leaves much to our poetic fancy. [*Lesson XXVII, Course II.*]

70011 The Swallows **Dell'Acqua**

This is a very good example of the waltz song. Imitative effects may also be observed in this selection. [*Lesson II, Course I.*]

88299 Mad Scene (With flute obbligato) ("Lucia di Lammermoor") **Donizetti**

No single operatic number has ever been written which has met with the great popularity of the Mad Scene from "Lucia di Lammermoor."

Although we today are apt to judge this aria only as a great opportunity for the coloratura soprano to show her technical skill, the scene has real dramatic value when heard in its rightful place in the third act of the opera—the poor demented Lucy, forgetting her recent, hated marriage, sings here of her love for Edgar and the dream of her union to him.

LUCY:
I hear the breathing of his voice, low and tender,
That voice beloved sounds in my heart forever.
My Edgar, why were we parted?
Let me not mourn thee:
See for thy sake, I've all forsaken!
What shudder do I feel thro' my veins?
My heart is trembling, my senses fail!
(*She forgets her trouble and smiles.*)
Come to the fountain:
There let us rest together;
Ah me! see where yon specter arises,
Standing between us! Alas! Dear Edgar!
See yon phantom rise to part us!
(*Her mood again changes.*)
Yet shall we meet, dear Edgar, before the altar.
Hark to those strains celestial!
Ah! 'Tis the hymn for our nuptials!
For us they are singing!
The altar for us is deck'd thus,
Oh! joy unbounded!
'Round us the brilliant tapers brightly are shining,
The priest awaits us.
Oh! day of gladness!
Thine am I ever, thou mine forever!
(*She falls fainting into the arms of Raymond.*)

[*Lesson XVII, Course II; Lesson XI, Course IV.*]

96200 Sextette ("Lucia di Lammermoor") Donizetti

"Lucia di Lammermoor," the best known of Donizetti's works in the form of Opera Seria, is a musical setting of Sir Walter Scott's novel, "The Bride of Lammermoor." It was presented in Paris, in 1839. The greatest concerted number in the opera is the famous and ever popular Sextette, which occurs at the end of the second act. This number is usually designated as the "Contract Scene." The young Lucia, forced by her brother to sign the marriage contract with Sir Arthur, discovers that her lover Edgar is still alive and true to her. Sir Henry and Edgar, both overcome with anger, sing a short duet and Lucia, her maid, the notary Raymond and Sir Arthur, join with them in this great sextette.

HENRY AND EDGAR:

Instant vengeance, what restraineth,
What thus stays my sword in scabbard?
Is't affection that still remaineth?
And each angry thought enchaineth?
Of my own blood (I'm (thou'rt)) betrayed,
And despair (her) (my) heart doth wither,

EDGAR:

Yet, ungrateful one, I love thee still!

HENRY:

And remorse my breast doth fill!

LUCY (*despairingly*):

I had hop'd that death had found me,
And in his dreer fetters bound me,
But he comes not to relieve me!
Ah! of life will none bereave me?

RAYMOND AND ALICE:

Ah! like a rose that withers on the stem,
She now is hovering 'twixt death and life!
He who for her by pity is not mov'd,
Has of a tiger in his breast the heart.

ARTHUR:

Hence, thou traitor, hence betake thee,
Ere our rage shall o'erwhelm thee!

[*Lesson IX, Course I; Lesson XI, Course IV.*]

88188 Brindisi (It is Better to Laugh) ("Lucrezia Borgia") Donizetti

This aria is one of the favorite concert numbers of Mme. Schumann-Heink. In its rightful place, it belongs in the banquet scene

of the last act of Donizetti's "Lucrezia Borgia," and is sung by Maffio Orsini, a young Roman nobleman.

It is better to laugh than be sighing,
When we think how life's moments are flying;
For each sorrow Fate ever is bringing,
There's pleasure in store for us springing.
Thro' our joys like to waves in the sunshine,
Gleam awhile, then are lost to the sight,
Yet for each sparkling ray
That so passes away,
Comes another as brilliant and light.

In the world we some beings discover,
Far too frigid for friend or for lover;
Souls unblest, and forever repining,
Tho' good fortune around them be shining,
It were well if such hearts we could banish
To some planet far distant from ours;
They're the dark spots we trace
On this earth's favored space;
They are weeds that choke up the fair flow'rs.

Then 'tis better to laugh than to be sighing;
They are wise who resolve to be gay;
When we think how life's moments are flying,
Enjoy Pleasure's gifts while we may!

[*Lesson XI, Course IV.*]

60078 Als die alte Mutter **Dvořák**

This song is an excellent example of national expression, as Dvořák has here used with great skill Bohemian gypsy melodies in the setting of this simple verse.

As my dear, old mother
Taught her children, singing,
Songs that from her eyelids
Tears so oft were bringing;
So, when for my children
Those old songs recalling,
Often flow the teardrops,
On my brown cheeks falling.
Copy't 1902, by Oliver Ditson.

[*Lesson XX, Course I; Lesson XXIV, Course II.*]

74163 Humoresque **Dvořák**

This charming little tone poem is Opus 101, of Dvořák's compositions, and was originally written for pianoforte, although the violin arrangement has been equally popular. This composition belongs to the class of program music pieces in which the true meaning of the composer's title is left largely to the imagination of the audience. [*Lesson XXIV, Course II; Lesson IV, Course III.*]

35275 Largo ("The New World Symphony") **Dvořák**

This ever popular number has its place as the second movement of Dvořák's Fifth Symphony, which was written after his return from America, in 1895. In this work, which he called "From the New World," Dvořák used many musical idioms, which had impressed him during his visit to America. Being especially interested in the negro melodies. Dvořák employs them throughout the symphony. In this Largo, which is in the song form, Dvořák has given us a tone picture of the homesick immigrant, who has come to "the New World" in search of fortune. While in America, Dvořák used to visit each summer a Bohemian settlement in Iowa, and it is thought that these visits to his countrymen, settled on the broad prairies, far from their native land, impressed him in the writing of this movement.

In its original orchestration, the theme is sung by the English horn, while the muted strings play a quiet accompaniment. The second theme is of a more agitated character and is played by the flutes and oboes; after which the first is repeated. [*Lesson XXIV, Course II; Lesson XV, Course III; Lesson XXX, Course III.*]

35247 Pomp and Circumstance **Elgar**

This stirring march is one of the most popular concert numbers written by Sir Edward Elgar, of the Modern English School. It was composed for the Coronation of King Edward VII and played during all the incident festivities. Soon after his accession to the throne, King Edward bestowed the title of Knight on the English musician.

This is an excellent example of march form and the brass effects should especially be noted. [*Lesson XXVIII, Course II.*]

74077 Drink To Me Only With Thine Eyes **Old English**

This charming old English love song has ever been a popular favorite. The exquisite beauty of this musical setting of Ben Jonson's toast caused some authorities to claim that Mozart wrote this melody, but this fact has been absolutely disproved, and the authorship still remains anonymous. [*Lesson XXIX, Course I.*]

17087 May Pole Dance **English**

No custom in England is more charming than the annual May Pole Dance, which is held to celebrate the birth of spring. The fête occurs on the village green and begins with the weaving of garlands from the flowers in the May baskets, then comes the crowning of the

Queen of the May. After this ceremony, the May Pole, with its many colored ribbons, is set up, and the dancers weave these ribbons to and fro, taking a joyous skipping step as they sing. This tune is called "Bluff King Hal" and is a well-known old English air, which doubtless originated at the time of the "Bluff King," who is known in history as Henry VIII. [*Lesson XXIX, Course I.*]

17086 Morris Dance **English**

It is said that the popular English Morris Dance was originally taken from the Moors, who introduced it into Spain, from whence it was introduced in England by Edward III, when John of Gaunt returned from Spain. The dance became very popular during the reign of Henry VIII. In its original form, it was danced by five men and a boy dressed as "Maid Marian." Later, when associated with the May Day festivities, characters of Robin Hood and his followers were introduced. This dance was suppressed by the Puritans, but a popular country dance of New England, called the Morris Dance, shows that some of the main characteristics of the dance have been retained. The Morris Dance has recently become very popular again in both England and America. [*Lesson XXIX, Course I.*]

35279 "Sumer is icumen in" **Old English**

This wonderful six-part canon, the manuscript of which is one of the chief treasures of the British Museum, is our best proof that there existed a contrapuntal school in England during the thirteenth century. Literary men of this day speak of the use of the round in the contrapuntal form of the canon as being of frequent occurrence in England at this time. Authorities differ as to the actual composer of this song of spring, but it is beyond question the best example of counterpoint which we find before the establishment of the Netherland School. The words are in the old English of the period of Chaucer.

Sumer is icumen in
Lhoud sing cuccu.
Groweth sed and bloweth med
And springeth the wod enu.
Sing, sing, cuccu.
Ewe bleteth after lamb
Lhouth after calve cu,
Bulluc sterteth
Bucke verteth,
Murie, sing cuccu.
Sumer is icumen in
Lhoud sing cuccu.

[*Lesson VI, Course II.*]

85020 Les Rameaux **Faure**

This song is the composition of Jean Baptiste Faure (1830), a well-known singer of France, who must not be confused with Gabriel Faure, the great composer, for many years the head of the Paris Conservatoire.

This popular song reflects the custom of placing on the altar on the Sunday before Easter, the palm branches in commemoration of Christ's entry into Jerusalem. [*Lesson XXVII, Course II.*]

89009 Duet—Ah, Those Tears ("Martha") **Flotow**

This charming and sprightly duet is sung by Lady Harriet and her maid, Nancy, in the first act of Flotow's "Martha." The lady has tired of the life at the Court, and her faithful Nancy aids her in the plan that they shall go to the Fair disguised as servant maids.

NANCY:
Dearest mistress!

LADY H.:
Ah, these tears, they ease my bosom.

NANCY:
Tears, and why?

LADY H.:
I know it not.

NANCY:
Of all the knights, so brave and charming
Who surround our gracious queen,
And themselves with wit are arming,
Some one has so lucky been
Your cold, haughty heart to win.
Is there aught in this alarming?

LADY H.:
Vain belief, how can rejoice me,
Such insipid idle love,
For to please and interest me,
Flattery is not enough.

NANCY:
Riches heap on you their treasures,
Honor high is offered you.

LADY H.:
In the midst of gold and pleasures,
Weariness alone I see.

BOTH:
This is really most distressing,
Hers (mine) is called a brilliant lot.
If not love does work a wonder,
Fades the flower and blossoms not.
It is really too distressing,
Hers (mine) is called a brilliant lot.
All in vain are my endeavors,
All these pleasures please me not.

[*Lesson XVIII, Course IV.*]

70052 Spinning Wheel Quartet ("Martha") **Flotow**

This favorite quartet occurs in the second act of Flotow's "Martha." It is sung by Martha (Lady Harriet), Julia (Nancy), Plunkett and Lionel. Having taken employment (as a joke) with the young men whom they met at the Fair; Lady Harriet and her maid Nancy find they cannot even perform the simple duties of the household. In this quartet, Lionel and Plunkett endeavor to show the maidens how to spin, and the incident as depicted in the music is one of the most popular numbers from the opera. The imitative effect in the accompaniment should be noted. [*Lesson IX, Course I.*]

89036 / 74005 Duet—Solo Profugo from "Martha" **Flotow**

This beautiful duet occurs in the fourth scene of Flotow's "Martha." The action of this work takes place in Richmond, England, at the time of Queen Anne. The scene shows us a country fair. Thither have come Plunkett, a farmer, and his foster-brother, Lionel. Lionel tells the story of his unknown parentage in this duet, in which he is joined by Plunkett:

LIONEL:
Lost, proscribed, a friendless pilgrim,
Sinking at your cottage door,
'Neath your friendly roof sought shelter.
In his arms his son he bore.
This poor pilgrim was my father,
Who to you, did me confide,
With his dying breath imploring
That his child through life you'd guide.

PLUNKET:
We have never learn'd his station,
Never learn'd your father's rank,
All he left to tell the secret
Is the jewel on your hand.
If your fate should ever darken,
Quoth he, show it to the Queen.
She will save you, she will guard you,
When no other help is seen.

LIONEL:
Here, in peace and sweet contentment,
Have I passed my life with you,
Stronger daily grew a friendship
That forever lasts when true.

TOGETHER:
Brother, think not wealth and splendor,
If perchance they e'er be mine,
Can as happy this heart render
As the friendship fix'd in thine.

[*Lesson VII, Course I.*]

16389 Old Folks at Home (2) My Old Kentucky Home **Stephen Foster**

The composer of these two songs was a "Northerner," being born in Pittsburgh, July 4, 1826, and dying in New York, January 13, 1864. Yet, no American composer ever touched the sympathetic chord of the sadness of the negro slaves as did Foster in these two songs. They retain all the characteristics of the American negro music, and are in truth fitted to rank with the best legendary folk-songs of any land. Foster wrote both the words and the music of his songs. [*Lesson XXX, Course I.*]

16474 Amaryllis **Old French**

This charming old French dance follows the general outlines of the regular three-part dance form; one can also trace its resemblance to the rondo. It may be used as an example of both. King Louis XIII wrote a charming song called "Amaryllis," with which this air is frequently confused. In truth, this melody is much earlier than the song, as this composition was played for the first time at the wedding of Margaret of Lorraine and the Duc de Joyeuse, in 1581. The melody is ascribed to Baltazarini, the favorite composer of Henri III, and was originally called "La Clochette." [*Lesson XVIII, Course I; Lesson XXV, Course III.*]

64202 Aubade Provençale **Old French**

This charming old French composition gives us an example of pure song form. The custom of playing a morning hymn in place of the evening song, or serenade, was a very popular one in southern France, the Troubadours frequently going at dawn to the windows of their fair ladies and singing a morning song of love. It later became a very popular instrumental form. This selection is an arrangement of an old air, by Louis Couperin (1630-1665). [*Lesson XVIII, Course I.*]

64223 Bergère Légère **Old French**

This charming old pastorale belongs to the class of old French songs which were known as "Bergerettes." From the kings down to the common people, we find, that during the sixteenth, seventeenth and eighteenth centuries in France, there was a love for the simple pastoral joys of country life, which found its expression in literature, art and music.

This little roundelay is an excellent example of the "Bergerette":

Fickle shepherdess, I fear your charms,
Your beloved one is inflamed with love,
But you do not care;
Your whimsical face
Attracts and charms,
But frivolous and haughty,
You flee from he who follows you,
Fickle shepherdess, I fear your charms.

[*Lesson XVIII, Course I.*]

71023 Filiae Jerusalem **Gabrieli**

This beautiful setting of the "Daughters of Jerusalem," is by Andrea Gabrieli (1510-1586), who was a member of the Venetian School, founded by Adrian Willaert. Andrea Gabrieli was the most noted organist of his time and had many distinguished pupils, among them many of the North German organists. He wrote much music for the Church and one recognizes the gain in freedom of expression, which is due to the increased knowledge of the instruments and instrumental possibilities. Giovanni Gabrieli, the nephew and pupil of Andrea, was the first to divide the instruments into two divisions, and his experiments in tone color led to the later orchestral accomplishments of the Venetian School of Opera at the time of Monteverde. [*Lesson VI, Course II.*]

64151 Rolling Down to Rio **Edward German**

Edward German (1862) is a talented English composer of today who has contributed to all forms of composition. This song, a setting of Kipling's verses, has been very popular. [*Lesson XXVIII, Course II.*]

63853 Two Children's Songs **Old German**

These two old German Christmas songs belong to the Yuletide festivities of Christmas Day, which is always royally celebrated by old and young in Germany. Both of these old tunes are well-known to every school child. Notice the effect of the Christmas chimes as illustrated here by the bells. The first selection is sung on Christmas eve and is a prayer to the Christ Child to come to all the little children. The second chorus is the ever familiar "Tannenbaum," which is sung by the children as they dance in a circle about the lighted tree. This has been a very popular air in America. [*Lesson XIX, Course I.*]

63779 Two Folk Songs **German**

These two folk songs are sung by the Nebe Quartet, of Germany. They give an excellent opportunity for the comparison of the four men's voices. They also show in very good contrast a simple ballad of "Schön Rottraut" (the beautiful Rottraut asleep in the valley 'neath the summer skies), and a song of the wanderer, "Ewig Liebe Heimat," who ever thinks of his beloved home. [*Lesson VII, Course I.*]

74196 Liebesfreud **Old German Waltz**

This charming waltz is an arrangement made by Fritz Kreisler of an old German waltz, which still retains its folk spirit. In form, the composition follows that of the regular dance—consisting of dance, trio, dance, coda. [*Lesson XIX, Course I.*]

88286 Fatal Divinità ("Alceste") **Gluck**

It was with "Alceste" that Gluck first laid down his principles as to what the music drama should be. This scene occurs in the temple, whither the people have followed Alceste, who now before the priests offers her life as a sacrifice to the gods, that her husband Admetus may be spared. The priests accept her devotion, and in this aria Alceste offers her willing sacrifice to the gods. [*Lesson X, Course II; Lesson IV, Course IV.*]

64075 Melodie (Op. 26) **Gluck**

This charming melody is taken from Gluck's opera "Alceste." Here all the classic purity of Gluck's style may be observed, for as an example of the beauty of tone and poetic expression of the Classical school, this short composition is unequaled. [*Lesson X, Course II.*]

88091 Che farò senza Eurydice ("Orfeo") **Gluck**

This ever-popular aria from Gluck's great opera occurs in the last act of "Orfeo." Orpheus, after journeying to the underworld and obtaining his bride, leads her out to the open day. Eurydice begs him to look upon her, and forgetful of his vow, Orpheus does so, and Eurydice sinks back lifeless in his arms. He pours forth his woe and desolation in this famous aria:

THE GATES OF HELL, ACT IV:

I have lost my Eurydice
My misfortune is without hope.
Cruel fate! I shall die of my sorrow.
Eurydice, Eurydice, answer me!

It is your faithful husband,
Hear my voice, which calls you,
Silence of death! vain hope!
What suffering, what torment, wrings my heart!

[*Lesson IV, Course IV.*]

16950 Gavotte ("Paris and Helen") **Gluck**

"Paris and Helen" belongs to the year 1769, and was written immediately after the opera of "Alceste," in which Gluck had advanced his theories as to the true function of the music drama. In this work he carries matters further toward that style which he established with "Iphigenia in Tauris," in 1779.

Although Gluck refused to write ballets according to the Parisian idea, he here introduces a charming Gavotte. This dance was one of the most popular court dances of the period and rivaled in favor the Minuet. This is an excellent example of the three-part dance form. [*Lesson X, Course II; Lesson X, Course III.*]

17184 Ballet Music ("Iphigenia in Aulis") **Gluck**

Gluck's great opera, "Iphigenia in Aulis," was written in 1772, and was the first work of the famous composer to be heard in Paris. When the work was produced, the ballet master was insistent that Gluck should introduce some of the popular court dances of the day, but this the composer refused to do, as he insisted the Greeks did not dance in that manner. "Well," answered the ballet master, "then so much the worse for the Greeks."

This ballet music was a compromise and was danced with as nearly a classic posture as it was possible for the French dancers of Gluck's day to assume. [*Lesson X, Course II.*]

31772 Bridal Song—"The Rustic Wedding" **Carl Goldmark**

Goldmark calls his composition "The Rustic Wedding," a symphony, although, as a matter of fact, it comes more nearly under the definition of a suite, as its five movements are each short descriptive pieces relative to the title, and none follows closely the outlines of the "sonata" form. The first movement is the Wedding March; this is followed by the Bridal Song; Serenade; In the Garden; Country Dance. This movement is a delightfully melodious short composition in the regulation aria form. Notice the use of the oboe in the statement of the second subject. One critic says this is, "as if one of the bridesmaids had stepped forward to offer her personal tribute." The use of the march theme in the 'cello is interesting to observe. [*Lesson X, Course I; Lesson XXV, Course II.*]

31832 Overture Sakuntala **Goldmark**

This overture really established the fame of the Austrian composer, Carl Goldmark, for since its performance in Vienna, 1865, it has been one of the most famous compositions in the concert repertory of Europe and America. Goldmark here uses Mendelssohn's form of the concert overture, and tells the story of Sakuntala, the heroine of Kalidassa's famous Indian drama. Sakuntala, the daughter of a nymph, is brought up by a sacred priest as his daughter. While the King, Dashianta, is hunting in the woods, he sees Sakuntala and falls deeply in love with her. On their wedding night, he presents her with his ring and tells her to follow him to his capital city. A powerful priest, who has become angered at Sakuntala, now presents the King with a drink of forgetfulness so that all remembrance of the maiden passes from him. She, in the meantime, has lost the ring in the sacred river, so that when she presents herself at the King's court, she is repudiated and mocked. But the ring is found by some fisherman in his fish, and is taken to the King, who remembers all the past and longs for the beautiful young wife of whom he can find no trace through the forest. But many years later, while conducting a war against the evil demons, the King finds Sakuntala and there is no end to the happiness of the lovers now reunited.

Throughout the overture, one feels the subtle charm of the Oriental music, which is always clearly felt in Goldmark's works. The hunting theme descriptive of the King, and the Oriental love theme typical of Sakuntala, can be easily distinguished as the first and second subjects of the overture proper. [*Lesson XXV, Course II.*]

64115 Aria—Magic Tones ("The Queen of Sheba") **Goldmark**

Goldmark's setting of the story of the famous visit to Solomon by the Queen of Sheba was written many years later than Gounod's work on the same subject. In the story, as used by Goldmark, King Solomon, hearing that the Queen is planning to come to his court, sends his favorite courtier, Assad, to meet her. Assad becomes so infatuated with the Queen that he forsakes his fiancée, Sulamith, and is condemned by the King to death in the desert. Thither Sulamith follows him, and they die together. This great tenor aria is sung by Assad in the Second Act, which takes place in the gardens of the

palace. The Queen has sent for Assad to appear before her, and as he comes through the garden he sings:

Tones of enchantment!
Perfume laden air, breathe on me,
Gentle evening breeze.

[*Lesson XIX, Course IV.*]

87105 Aria—"Il Guarany" **Gomez**

A composer whose work is only just beginning to receive the attention due its worth, is Antonio Carlos Gomez, 1839-1896. Born in Brazil, Gomez attracted the attention of his Emperor and was sent to Milan to develop his musical talent.

His first opera was produced in 1861 and was shortly after followed by "Il Guarany," the only one of Gomez' works which has attracted international attention. This work is the most original and striking of any of Gomez' works for the stage. This aria occurs in the second act; it is an excellent example of the brilliant style of the composer. [*Lesson XVII, Course I.*]

64198 Tambourine **Gossec**

François Gossec (1734-1829) belongs to the same period and school as Grétry. At this period, in Paris, all operas, whether in Grand Opera style or Opera Comique, introduced many dances and ballets. This charming little dance is an excellent example of imitative music; the dance taking its name Tambourine, from the instrument used to accompany it. This was a favorite dance of Provence, and was of a lively character, the first Tambourine being followed by a second in a minor key, after which the first dance was repeated. [*Lesson I, Course II; Lesson IV, Course III.*]

95203 Trio—Prison Scene ("Faust") **Gounod**

To Marguerite in her prison comes Faust, who attempts to persuade her to flee with him, but she is weak in both body and mind, and can only think of her past happiness. In the midst of their impassioned duet, Mephistopheles appears and calls to Faust to leave her to her doom. He tells Faust that the horses outside will bear them both to safety, if he will but hasten. Then Marguerite recognizes the evil presence; and falling on her knees prays that Heaven will forgive Faust and herself and spare them from the curse of Satan. The great trio which follows portrays the three characters: Faust, who desires earthly happiness; Marguerite who prays for Heavenly rest; and Mephistopheles, who desires

the destruction of them both. The love and trust of Marguerite wins for Faust his redemption.

MEPHISTOPHELES, fearing the coming of the jailers, and uncertain of his own power, cries out:

Then leave her, then leave her, or remain to your shame;
If it please you to stay, mine is no more the game!

MARGUERITE (*in horror, recognizing the Evil One, the cause of all her woes*):

Who is there! Who is there!
Dost thou see, there in the shadow
With an evil eye like a coal of fire!
What does he here! He who forbade me to pray!

MEPHISTOPHELES (*to Faust*):

Let us go, ere with dawn
Doth justice come on:
Hark! the horses panting in the courtyard below,
To bear us away!
Come ere 'tis day, or stay and behold her undone!

As he sings, the tramping and neighing of horses are heard in the accompaniment.

MARGUERITE (*with fresh courage, defying him*):

Away, for I will pray! (in rapture)
Holy Angels, in Heaven bless'd
My spirit longs with thee to rest!

FAUST:

Come, mine own,
Ere 'tis too late to save thee!

(*Mephistopheles, in desperation, repeats his warning to Faust.*)

MEPHISTOPHELES:

Let us leave her! Come or be lost, for the day is near!
Come away! the dawn is grey,
Come ere they claim thee!

FAUST:

Come with me! Come wilt thou not hear?
Lean on my breast. The early dawn is grey.
O come! I'm here to save thee!

MARGUERITE:

Holy Angels, in Heaven bless'd
My spirit longs with thee to rest!
Great Heaven, pardon grant, I implore thee,
For soon shall I appear before thee!
O save me! ere I perish forever:
To my despair give ear, I pray thee!
Holy Angels, in Heaven bless'd
My spirit longs with thee to rest!

(She dies.)

[*Lesson VIII, Course I.*]

95206 Trio ("Faust") **Gounod**

This trio between Valentine, Faust and Mephistopheles takes place in the fourth act of Gounod's opera, "Faust." The second

scene shows us the square in front of the Cathedral and we witness the return of the soldiers from the wars. As his companions march away, Valentine goes in search of his sister Marguerite and is confronted by Faust and Mephistopheles. A quarrel ensues, leading up to this spirited trio, after which occurs the duel scene and the death of Valentine. [*Lesson VII, Course I.*]

35075 Chorus—Unfold Ye Portals ("The Redemption") **Gounod**

Gounod gave to this work the title "The Redemption, a Sacred Trilogy," and he wrote on the opening page, "The work of my life." He tells us that "the work is a lyrical setting forth of the three great facts on which depends the existence of the Christian Church; the passion and death of the Saviour; His glorious life on earth, from the Resurrection to the Assumption; and the spread of Christianity throughout the world, through the mission of the Apostles."

This chorus occurs as the finale to the second part of the Trilogy:

Unfold ye portals everlasting,
With welcome to receive Him ascending on high,
Behold the King of Glory! He mounts up through the sky,
Back to the heavenly mansions hasting,
Unfold, for lo! the King comes nigh.
But who is He! the King of Glory?
He who Death overcome, the Lord in battle mighty,
Of hosts, He is the Lord of Angels and of powers,
The King of Glory is the King of Saints,
Unfold ye portals everlasting,
For lo! the King comes nigh.

[*Lesson XXIX, Course IV.*]

61123 Exultate Justi **Gregorian**

This is a splendid example of the Gregorian Chant as it is now used in the Roman Catholic Church of to-day. [*Lesson IV, Course II.*]

71001 Kyrie Eleison **Gregorian**

The Kyrie Eleison (God Have Mercy) is that portion of the Mass which follows the Introit and precedes the Gloria in Excelsis. It is the end of the Litany which precedes the Mass. [*Lesson IV, Course II.*]

61108 Offertorio e Communione **Gregorian**

The Offertorio is a portion of a psalm or verses from some part of the Scriptures sung by the choir at the High Mass, immediately

after the Credo, during the time when the priest is making the oblations and offering them on the altar. In Gregorian music these lines are sung antiphonally. [*Lesson I, Course II; Lesson IV, Course II.*]

35279 Hymn to Apollo **Greek**

This great Hymn to Apollo* is considered our most authentic music of Ancient Greece. The two tablets of marble on which this hymn was inscribed, have the neum notation of the third century B. C., and as we have a record of such a song, sung in praise of the Delphic Apollo, the date has been determined as 278 B. C. The two marble slabs on which the hymn was found were discovered in Delphi, May, 1893, by the French Archeological School of Athens. The measure is the famous 5/4, which came into Russian folk music through the influence of the Greek Church. [*Lesson III, Course II.*]

63511 Kyrie Kekraxa **Greek**

The chants of the Hebrews were copied by both the Egyptians and the Greeks, but with the rise of the Christian Church, we find that the Hebrew influence is again very strong. The division of the Catholic Church resulted in the Greek Church returning to some of the earlier Greek chants, said to be more similar to those employed by Ambrose, in the fourth century. This is an example of the Kyrie from the ritual of the mass used in the Greek Church today. [*Lesson III, Course I.*]

63511 Kinonikon **Greek Chant**

Although with the division of the Catholic Church the Greek Church still retained the use of antiphonal chants, we find that the ancient system of Greek music somewhat influenced and changed the character of their chants, so that today they have many points of contrast with the Gregorian chanting. In the Greek Church of Russia today are to be found the deepest bass voices in the world. [*Lesson III, Course II.*]

64198 Gavotte **Grétry**

André Grétry (1741-1813) is the most famous composer of the group of Frenchmen, who wrote in the form of the Opera Comique, at the end of the eighteenth century.

Although acknowledged by all critics to be weak in harmony,

* Transcribed by Théodore Reinach. Accompaniment (*ad lib.*) by Gabriel Fauré. Greek text restored by Henri Weil. English translation by C. F. Abdy Williams.

Gretry left many instrumental works, including six symphonies, in the style of his contemporary Haydn.

Although the Minuet was the favorite Court dance of this period, we find the Gavotte (so named from the region whence it originated, a province in France) was also exceedingly popular. This charming example of the Gavotte follows the regulation form of dance, trio, dance. [*Lesson I, Course II; Lesson IV, Course III.*]

63621 Cradle Song **Grieg**

This song is far different from the customary lullaby sung by a mother to her child, for in this setting of a poem by the poet Andreas Munch (1811-1884) Grieg has given us a picture of a father singing to his motherless child. The intense grief, combined with the loving tenderness portrayed in this song, make it a work unique in the annals of song literature.

Sleep my child, thy Father here,
Watches o'er thee, ever near.
Mother cannot come to thee
For death has taken her from me.
Maybe thou dost see her, dear!
As she hovers ever near!
Can you see her in your dream,
Does her smile upon you beam?
Thy poor father nothing sees,
Only all Death's miseries.
Thy small hand his only guide,
Thou shalt lead him to her side.

(From Ditson Edition.)

[*Lesson XXIII, Course II.*]

16764 Ich liebe dich **Grieg**

The great popularity of Grieg's music is due largely to the fact that he was able to weave with such consummate skill the characteristics of the Norwegian folk music into the classical forms. This composition is one of the most beautiful love songs ever written.

My loved one, blessed all!
My thoughts I'd give to thee—
I love thee more than all the world,
Oh love, my love, I love but thee.

[*Lesson XXIII, Course II.*]

71042 Norwegian Wedding March **Grieg**

This Wedding March is an excellent example not only of the old form of march with trio, but also of the folk music of Norway, which Grieg has immortalized. This work should be compared with the Soderman "Swedish Wedding March." [*Lesson XXIV, Course I.*]

35007 Peer Gynt Suite **Grieg**

This record gives us the first two numbers of Grieg's Suite I, "Peer Gynt," the first being entitled "Morning," and the second, "Ase's Death." In no work has Grieg attained greater popularity than in the incidental music, which he wrote for Henrik Ibsen's fantastic drama "Peer Gynt." Ibsen's drama is a remarkable descriptive portrayal of the Norwegian ne'er-do-well, with his dreams of ambition, which are only made real by the sacrifice of a woman's love. The story is a folk-tale similar in character to the legend of Faust. The music of Grieg received such popular approval that he arranged a number of the separate compositions in two concert suites. "Morning" gives us an excellent tone picture of the dawning of the day, from the first pink light to the full glory of the sun. "Ase's Death" is a brief, solemn funeral dirge, well describing the heart-broken mother deserted by her harum-scarum son. [*Lesson XXIII; Course II.*]

61143 Sea Gull's Cry (Russian Folk Song) **Grodski**

This duet is an adaptation of an old Russian folk song by Grodski. The translation of the words gives us a good idea of the poetic beauty in this song, which is called a Nocturne.

The cry of the snow-white sea-gull—
The odor of sea and pines,
Never ending.
The quiet splash of the dreaming waves
In the haze of the dying sun
Rose light sending.
The first sorrowful star
Appears on the far horizon,
Brightly shining.
The transparent fires of the coast
Seem in the fog before us,
Like giant ships.
The splendid moon full of caresses,
In the brilliance of her sovereignty.
On such a night one knows that fairy tales
Again may gladly live.

[*Lesson VI, Course I; Lesson XXII, Course I.*]

88068 Aria—Sweet Bird ("Il Pensieroso") **Handel**

Handel was inspired to write two oratorios, "L'Allegro" and "Il Pensieroso," by the reading of Milton's poem, in 1740. Although these works are now practically obsolete, several of the best of

Handel's concert arias are taken from these compositions. No more beautiful use of the coloratura soprano is to be found in musical literature than this aria, in which the bird voices of the flute and soprano imitate and converse with each other. [*Lesson II, Course IV.*]

17175 Il Pensieroso (Flute and Oboe) **Hande**

We have already heard this famous aria sung by soprano with flute obbligato. Here we have an opportunity of hearing the oboe imitate the soprano voice, with the flute heard in the original part. [*Lesson XV, Course III.*]

74131 Sound an Alarm ("Judas Maccabæus") **Handel**

Handel's oratorio, "Judas Maccabæus," was written five years after "The Messiah," being produced April 16, 1846, in honor of the victory of Culloden and the return of the troops from Scotland. Rev. Thomas Morrell, a Greek scholar, arranged the text for Handel, using as his subject the story of the great Jewish warrior, Judas Maccabæus. This great aria occurs at the end of the second part of the work. Judas Maccabæus returns in triumph, and the celebration of his victories is at its height when the messenger arrives announcing another attack of the enemy. Judas arouses the ebbing courage of the Israelites in this great aria, and the army once more departs against the enemy.

To arms, to arms.
The cause of Heaven now demands.
Her noble cause now calls
To arms, to arms, ye brave.

[*Lesson VIII, Course II.*]

74080 The Trumpet Shall Sound ("The Messiah") **Handel**

This great bass aria occurs in the last part of Handel's oratorio, "The Messiah." The use of the trumpet in the orchestral accompaniment, while following the imitative idea of Handel's period, also points the way toward the "characteristic orchestration" of the modern school. The text is from I Corinthians xv: 52-53.

"The trumpet shall sound and the dead shall be raised incorruptible; and we shall be chang'd.

"For this corruptible must put on incorruption, and this mortal put on immortality." [*Lesson XX, Course III; Lesson XXV, Course III.*]

74126 Behold and See ("The Messiah") Handel

This short pathetic aria for tenor occurs in the second part of Handel's "Messiah," and is a beautiful example of the religious pathos with which Handel has invested this portion of the work:

RECITATIVE:

Thy rebuke hath broken His heart; He is full of heaviness. He looked for someone to have pity on Him, but there was no man, neither found He any to comfort Him.

ARIOSO:

Behold and see if there be any sorrow like unto His sorrow.

[*Lesson III, Course IV.*]

31770 Hallelujah Chorus ("The Messiah") Handel

The great "Hallelujah Chorus" is the triumphal climax of Handel's mighty oratorio, "The Messiah." It is said that after hearing the work sung for the first time, the composer exclaimed, "I did think I saw God Himself." The mighty force of this wonderful example of contrapuntal chorus writing has never been equaled by any composer of any school. When the oratorio was performed in London, in 1743, the King rose to his feet to show his respect, and all the audience followed his example. This has become a custom which all audiences have observed during the singing of this great work:

Hallelujah! for the Lord God omnipotent reigneth,
The Kingdom of this world is become the Kingdom of our Lord, and of his Christ;
And He shall reign forever and ever,
King of Kings, and Lord of Lords!
Hallelujah! Hallelujah!

[*Lesson IX, Course I; Lesson VIII, Course II; Lesson III, Course IV.*]

85103 He Shall Feed His Flock ("The Messiah") Handel

The most popular oratorio ever written is Handel's "Messiah," which has remained in public favor ever since its production on April 12, 1742, in Dublin.

The beautiful contralto aria, "He Shall Feed His Flock," occurs at the end of the first part of the work. This was originally written for soprano, but was later re-scored for the deeper, more sympathetic tone quality of the contralto voice.

RECITATIVE:

Then shall the eyes of the blind be opened and the ears of the deaf unstopped; then shall the lame man leap as a hart, and the tongue of the dumb sing.

ARIA:

He shall feed His flock like a shepherd; and He shall gather the lambs with His arm, and carry them in His bosom, and gently lead them that are with young.

[*Lesson VIII, Course I; Lesson III, Course IV.*]

88189 'Mid Lures and Pleasures ("Rinaldo") Handel

Handel's opera of "Rinaldo" was his first work to be heard in England, being produced in London, in 1711. The opera is in the form of the period known as "Oratorio Opera." As these works consisted of merely a string of recitatives and arias held together by no dramatic action, it is little to be wondered that Handel's works in this form are obsolete today. Occasionally, we find a beautiful aria which is heard on our concert stage, but no performances, except as curiosities, of Handel's operas are now ever given.

This is a splendid example of the recitative and aria form.

[*Lesson VII, Course II; Lesson II, Course IV.*]

16980 Dead March ("Saul") Handel

"Saul" was Handel's first oratorio and was written in 1739. This famous march deserves to rank as one of the greatest funeral marches in musical literature. [*Lesson VIII, Course II.*]

74155 Largo ("Xerxes") Handel

The familiar and ever popular Largo is usually given today as an instrumental composition. It is, in fact, however, the air sung by tenor in Handel's opera "Xerxes" (1738), and in its right place in the opera occurs at the beginning of the first act. The scene shows a summer house near a beautiful garden, where there grows a plane-tree. To the garden comes Xerxes and sings: "There never was a lovelier tree than thou, there never was a sweeter shade of a dear and lovely plant." [*Lesson VII, Course II; Lesson II, Course IV.*]

70027 Prayer Hasselmans

This semi-religious composition for harp gives an excellent opportunity to study the broad arpeggio effects possible to the modern day harp. [*Lesson XI, Course III.*]

16083 Austrian Hymn Haydn

The great composer, Franz Joseph Haydn, wrote the Austrian National Hymn after his visit to England. It is said that he was

inspired by hearing "God Save the King," and that his anthem was a copy of that famous song.

Just at this time occurred a war between France and Austria and Haydn's song therefore attained immediate popularity. On February 12, 1797, the Emperor's birthday, the new National Anthem made its appearance, being sung simultaneously at all the theatres in Vienna. It is said this hymn was Haydn's favorite composition and was a great solace to him in his last hours. [*Lesson XI, Course II.*]

74250 In Native Worth ("The Creation") Haydn

The greatest tenor aria in Haydn's oratorio, "The Creation," occurs after the aria sung by Raphael on the creation of man. The angel Uriel then sings of the creation of Eve, and the happiness of the newly created pair:

In native worth and honor clad,
With beauty, courage, strength adorn'd,
Erect, with front serene he stands
A man, the lord and king of nature all.

His large and arched brow sublime,
Of wisdom deep declares the seat,
And in his eyes with brightness shines
The soul, the breath and image of his God.

With fondness leans upon his breast,
The partner for him formed,
A woman fair and graceful spouse,
Her softly smiling virgin looks
Of flowery springing mirror,
Bespeak him love and joy and bliss.

[*Lesson VI, Course IV.*]

60055 With Verdure Clad ("The Creation") Haydn

The "Creation," which Haydn called "the greatest work of my life," was finished when the composer was sixty-seven years old. Having been much impressed by Milton's "Paradise Lost," during his visit to London, in 1796, the composer began this oratorio, "The Creation," which was finished two years later.

The soprano aria, "With Verdure Clad," which Haydn declared to be his favorite of the whole work, occurs in the second part of the oratorio—"The Work of the Second Day." This part opens with the description of the "Rolling in Foaming Billows," and after the division of the waters, the soprano describes the fields, "With Verdure Clad":

With verdure clad the fields appear
Delightful to the ravish'd sense,
By flowers sweet and gay.

Enhanced by the charming sight,
Here fragrant herbs their odors shed,
Here shoots the healing plant,
With copious fruit the expanded boughs are hung;
In leafy arches twine the shady groves,
O'er lofty hills majestic forests wave
With verdure clad the fields appear
Delightful to the ravished sense.

[*Lesson VI, Course IV.*]

64135 Menuett **Haydn**

The Minuet was the most popular Court dance of the seventeenth and eighteenth centuries. Its name denotes its French origin, for it is derived from the word menu, meaning small, and probably referred to the dainty steps taken by the dancers. Some authorities claim it originated in the province of Poitou, others say it was the invention of Lully. In its earliest form, it consisted of two eight-bar phrases, in 3/4 time, both repeated. As a complement to the first minuet, a second was added. This was in three-part harmony (in the earliest days played by three instruments), hence its name, Trio. After this is played, the first minuet is repeated. We find interesting examples of the minuet in the suites of the period of Bach. It was Haydn who introduced the minuet into the sonata, quartet and symphony as the third movement of his four-part form. While retaining the old form of minuet, Haydn changes its spirit from the stately slow dance of ceremony into the light-hearted, humorous gaiety of the dance. The tempo is more animated, and the spirit of downright fun is apparent. [*Lesson XI, Course II.*]

88289 My Mother Bids Me Bind My Hair **Haydn**

This charming song of Haydn's is an excellent example of the style of Italian concert aria in use in Haydn's day. Although the "Father of the Sonata" left us no great operatic works, he has shown us, in his oratorios and songs, that he well understood the use of the human voice in the bel canto of the classical school. [*Lesson XI, Course II.*]

35243 Symphony No. 3 ("Surprise") **Haydn**

Haydn's Symphony No. 3, is known as the "Surprise" Symphony, because of the sudden fortissimo crash at the end of the second movement. Haydn wrote this work in 1791, while he was at the Court of Prince Esterhazy. The Prince one day complained that his music was all dull and of the same color, and Haydn determined to play a joke on his lord. When this symphony was being played, the dreamy,

beautiful music of the andante, which served as the second subject, had quite put the Court to sleep, when suddenly the full orchestra in this *ff* chord aroused them to the fact that genial "Papa" Haydn had played a joke on them. Henceforth this symphony was known as "The Surprise." The work follows the customary pattern of Haydn's symphonies. The first movement opens with an andante introduction, which changes to vivace with the statement of the first subject, the second subject is then heard in the related key (the repetition of subjects is not possible on a record of this size). The free fantasia or working out of subjects, is followed by the return of the first subject in the original key, the second also appears in the original key, and a short coda brings the movement to a close.

The second movement is a beautiful andante, which is in the song form having a contrasting second theme, after which the first is again heard. The entire movement breathes of peace and beauty until the arrival of the "surprise" chords heard at the end. [*Lesson XXVI, Course III.*]

35244 Symphony No. 3 ("Surprise") **Haydn**

The last two movements of Haydn's "Surprise" symphony show us the genial "Father of the Symphony" at his best. The minuet follows the customary form of the dance, contrasting dance or trio, and return to the first dance. With Haydn the minuet is always a dance of the folk and rarely shows the influence of the Court, where the minuet at this time ruled supreme.

The last movement, Finale, is in the pattern of the first movement and follows the "sonata" form, having the two alternating subjects, their working-out and recapitulation. In the movement Haydn shows his rare gift for counterpoint, which he always combines so cleverly with spontaneity, that the method is lost in the beauty of the work as a whole. [*Lesson XXVI, Course III.*]

31762 Badinage **Victor Herbert**

Although born in Dublin, America has just cause to claim Victor Herbert as her own, for his work as violoncellist, conductor and composer has all been done in America. Mr. Herbert has excelled particularly in the writing of exceptional comic operas, which richly deserve their popularity. It is said that Herbert inherits his Irish wit from his grandfather, Samuel Lover. This short composition which is filled with joy and happiness has been very popular. [*Lesson X, Course I.*]

70049 Dagger Dance ("Natoma") **Victor Herbert**

The Dagger Dance occurs at the end of the second act of Victor Herbert's opera "Natoma." The scene shows the piazza in front of the mission church of Santa Barbara. The square is full of people who have assembled to take part in the fiesta. Castro, the half-bred Indian, rails the dances of the time and challenges any to dance with him the famous Indian Dagger Dance. Natoma responds to his challenge, and the ancient dance of the Californians begins. Mr. Herbert has employed an Indian theme, which as it is orchestrated for the drums and wind instruments, retains a barbaric simplicity which is remarkable. [*Lesson XXIX, Course II; Lesson I, Course III; Lesson XXIII, Course III.*]

74188 Der Zephir **Jenö Hubay**

Jenö Hubay (1858), the famous Hungarian violinist, received his first lessons from his father, who was Kapellmeister of the Hungarian Opera, at Buda-Pesth. In 1882, Jenö Hubay went to the Brussels Conservatory as teacher of violin, but returned to Buda-Pesth, in 1886, to take the position left vacant by the death of his father. He had made frequent concert tours through Europe and has done much to further an interest in Hungarian music. Many of his works reflect the national spirit. "Der Zephir" is a short composition, one of a series for violin, called "Blumenleben." It is a musical tone picture of the zephyr-like breeze of the summer evening, and is an excellent example of the use of violin harmony. [*Lesson IV, Course III.*]

31853 Prelude ("Hänsel and Gretel") **Humperdinck**

This charming fairy opera, by Engelbert Humperdinck, was first produced at Weimar, 1893, and has since been one of the most popular operas ever given, both in Europe and America. The Vorspiel opens with a short, slow introduction, which is followed by the brilliant vivace movement in 2-2 time. The trumpet gives out the spirited first subject, after which a bustling figure is heard in the violins and wood-winds; this theme is brought to a fortissimo climax, then the more quiet and subdued second subject is heard. After a short development, in which the theme of the introduction is again heard, the recapitulation of the subjects brings the movement to the coda ending, which is based on the slow theme of the introduction. [*Lesson XXV, Course II; Lesson XIX, Course IV.*]

64164 The Old Witch ("Hänsel and Gretel") **Humperdinck**

This descriptive aria is sung by Peter, the father of the children, at the end of the first act of "Hänsel and Gretel." When he returns to his forest hut and learns from his wife that she has sent the children into the woods to gather berries, he is very much alarmed for fear that Hänsel and Gretel may meet the witch of Ilenstein.

64188 Hexenritt ("Hänsel and Gretel") **Humperdinck**

Humperdinck's modern use of the Singspiel in "Hänsel and Gretel" has opened a path which many other modern composers are taking: that of using simple folk tales and fairy tales as the basis of operatic librettos. No work since Wagner has been so enthusiastically received as has "Hänsel and Gretel," and it deserves its popularity. "The Witch's Ride" occurs in the third act. The scene shows the witch's home. Thither Hänsel and Gretel have been led by the witch's magic, and Hänsel has been put in a cage in the yard, while Gretel is ordered to bring him dainties from the house, that he may become fat eating for the wicked witch. The witch indulges in some weird incantations, tells of her plans in this aria, then takes a short ride on her broomstick, in her delight that she has captured two more toothsome victims.

64184 Thou Innocent One ("Koenigskinder") **Humperdinck**

This beautiful aria from the last opera of Humperdinck occurs in the third act of "Koenigskinder." The old fiddler, released from prison, has taken up his abode in the witch's hut in the wood. Thither come the children of Hellabrun to beg him to go with them to search for the lost children of the King. When the youngest child tells the fiddler that all are now sure that the children, whom the town rejected, were the real King and Queen, and begs him to lead them to rescue the unfortunates, the fiddler replies:

17003 Czárdás **Hungarian**

The Czárdás is the most popular Hungarian dance. The name is derived from an inn, Czárda, on the plain, where this dance is said to have been first performed. Every Czárdas consists of two parts, a Lassen, or slow movement, and a Friska, or rapid dance. These two alternate at the will of the dancers, a sign being given by them to the musicians whenever a change of tempo is desired. [*Lesson XXI, Course I.*]

64259 The Harp That Once Thro' Tara's Halls **Old Irish**

In days when Ireland was a land renowned for its learning the priests, bards and chiefs used to gather at the castle of Tara. It was there also that the annual contests of the harpers were held. These verses glorifying "Tara's Halls" were written by Thomas Moore and are set to an old Irish air. [*Lesson XXVI, Course I.*]

31865 Songs of Ireland

This medley includes all the favorite Irish songs. The characteristics of national expressions here reflected are:

1 Chorus—"The Harp That Once Thro' Tara's Halls"..Patriotism
2 Solo—"The Last Rose of Summer,"
Sentiment as a strong characteristic of the Irish
3 Solo with Chorus—"Love's Young Dream".....Love
4 Solo—"The Wearing of the Green".....Patriotism
5 Solo—"Killarney" .....Love of Country
6 Chorus—"Come Back to Erin".....Love of Country

[*Lesson XXVI, Course I.*]

64117 The Minstrel Boy **Old Irish**

The words of this song are by Sir Thomas Moore, who wrote them to fit the music of an old Irish air called "The Green Woods of Tringha." This tune is one of the oldest in Ireland, and is known by various names throughout the country. [*Lesson XXVI, Course I.*]

17002 St. Patrick's Day **Irish**

This song is written to the air of an old-fashioned Irish jig. In some parts of Ireland the song is still sung to accompany the dance. The air has been used to other words entitled "Princess Day," the first lines of which are, "Tho' dark be our sorrows, today we'll forget them."

The words to "Saint Patrick's Day" are:

O blest be the day when the Green Banner floated,
Sublime o'er the mountains of free Innisfall,
When her sons to her glory and freedom devoted,
Defied the invader to tread her soil,
When back from the Main they chased the Dane,
And gave to religion and learning their spoil,
When valor and mind together combined,
But wherefore lament o'er the glories departed,
Her star shall shine out with as vivid a ray,
For ne'er had she children more brave and true hearted
Than those she now sees on Saint Patrick's Day.

[*Lesson XIV, Course I; Lesson XXVI, Course I.*]

74105 O Sole Mio **Italian**

This charming Italian song of sunshine is a popular folk song in Italy today. It may be classed with legendary songs, as reflecting poetic thought.

What lovely sunshine!
What a day of beauty!
How calm the air is
When the storm is ended.

But I know sunshine
More lovely still;
From thy dear features,
Its bright rays thrill.
That sunshine, radiant sunshine,
My heart doth fill!

[*Lesson XV, Course I.*]

16136 Garibaldi Hymn **Italian**

This famous hymn of Italy dates from the rise of United Italy. It was first sung by the armies of the great Garibaldi, and it takes its name from the famous general (1807-1882).

All forward! All forward!
All forward to battle!
The trumpets are crying
Our old flag is flying.
Liberty! Liberty, deathless and glorious,
Under thy banner thy sons are victorious.
Hurrah for the banner!
The flag of the free!

[*Lesson XVI, Course I.*]

64160 La Mandolinata (Paladilhe) **Italian**

This charming serenade song belongs to the class of legendary folk songs. Note the interesting imitation of the serenader playing upon his mandolin, the instrument from which this charming little composition takes its name.

Oh! come the night is lovely,
The moon now shines so bright,
In yonder boat, we'll gently float,
Our hearts are free and light.

[*Lesson II, Course I.*]

88355 Tarantella—Napolitana (Arr. by Rossini) **Italian**

This attractive example of a Neapolitan dance is made by Rossini. This dance, which is distinctive of South Italy, takes its name from Taranto, in the old province of Apulia. The music is in 6/8 time, played at increasing speed, with frequent changes from

major to minor. In its oldest form it was always sung, and was accompanied by tambourines and castanets. There prevailed from the fifteenth to the eighteenth century, a strange superstition among the South Italians that anyone bitten by a tarantula spider could alone be cured by dancing the Tarantella. [*Lesson XVI, Course I.*]

17083 Tarantella (Italian Dance) **Victor Military Band**

This popular Italian dance originated in Tarentum. As we have already given its history, it will only be necessary to describe its actual performance. It is in 6/8 time and the key constantly changes from major to minor. It is usually danced by two dancers, a man and woman, who accompany themselves by the castanets and tambourines. It continually increases in tempo until the dancers are exhausted. [*Lesson XIV, Course I.*]

64228 Birchos Kohanim **Jewish Chant**

The most ancient music, in which we can trace our modern development, are the chants of the Hebrews. These antiphonal chants, given by the cantor, and answered by his chorus, are still in use in the orthodox temples of the Jews today. They were imitated by the Greeks, and a combination of the Jewish and Hebrew chanting resulted in the antiphonal chanting in the early Christian Church. This record gives us the closing benediction by the priests to their congregation, as it is still sung in the Hebrew synagogues today. [*Lesson II, Course II.*]

64231 Kawakores Rohr Adre **Jewish Chant**

This Hebrew chant, sung by Cantor Sirota, of Warsaw, with chorus, is the psalm "Like a Shepherd." In this chant, one feels the steadfast trust in the God "who watches over Israel." [*Lesson II, Course II.*]

88029 Prologue ("I Pagliacci") **Leoncavallo**

This famous aria for baritone is used by Leoncavallo as the introduction to his opera of "I Pagliacci." It is interesting to note that many of the operas of the modern Italians employ the voice as a part of the Prelude; the use of the Siciliana in "Cavalleria Rusticana" being another excellent example.

The story of "I Pagliacci" is of a band of traveling mountebanks, so it is a fitting preparation of the scene which follows, to have the clown Tonio come before the curtain and sing this aria:

Ladies and gentlemen!
Pardon me if alone I appear,
I am the Prologue!

Our author loves the custom of a prologue to his story,
And as he would revive for you the ancient glory,
He sends me to speak before ye!
But not to prate, as once of old,
That the tears of the actor are false, unreal,

That his sighs and the pain that is told,
He has no heart to feel!
No! our author to-night a chapter will borrow
From life with its laughter and sorrow!
Is not the actor a man with a heart like you?
So 'tis for men, that our author has written,
And the story he tells you is true!

A song of tender mem'ries
Deep in his list'ning heart one day was ringing;
And then with a trembling hand he wrote it,
And he marked the time with sighs and tears.
Come then;
Here on the stage you shall behold us in human fashion
And see the sad fruits of love and passion,
Hearts that weep and languish, cries of rage and anguish,
And bitter laughter!

Ah, think then, sweet people, when ye look on us,
Clad in our motley and tinsel,
For ours are human hearts, beating with passion,
We are but men like you, for gladness or sorrow,
'Tis the same broad Heaven above us,
The same wide, lonely world before us!
Will ye hear, then, the story,
As it unfolds itself surely and certain!
Come then! ring up the curtain!

[*Lesson XXVI, Course II; Lesson XXIV, Course IV.*]

74039 The Marseillaise Hymn **Rouget de Lisle**

The French patriotic hymn owes its name to the fact that it was originally written for the corps of the city of Marseilles, when they entered Paris, July 29, 1792. It was intended by its composer, Rouget de Lisle, to be the song of the French Army Corps, of Strassburg, and was given to their leaders the night preceding April 24, 1792. As the Strassburg Corps did not use it, and the Marseilles Corps did, the name Marseillaise has always been retained.

During the attack of the Tuilleries, in August, 1792, this great song became in truth the National Hymn of France. [*Lesson XIII, Course I; Lesson XVIII, Course I.*]

35122 Hungarian Rhapsody No. 2 **Franz Liszt**

This composition is the most famous of the Hungarian Rhapsodies by Franz Liszt. In these works, Liszt gave us a glimpse of Hungarian nationality in a remarkable degree. These Rhapsodies were written originally for piano, but were later arranged for orchestra and for band performances. This composition consists of a slow introductory movement patterned after the "Lassan" or slow dance, followed by a rapid "Friska" from the Czardas, the national dance of Hungary. [*Lesson XIII, Course I; Lesson XVI, Course II.*]

70046 Liebestraum **Liszt**

This charming "Dream of Love" is one of those short pieces for pianoforte, contained in Opus 68, of Liszt's catalogued works. It is said these compositions were all settings of songs which Liszt had written earlier. This popular composition has been transcribed for orchestra and is here a beautiful example of the expression of poetic thought. [*Lesson X, Course I.*]

68339 Die Uhr (The Watch) **Carl Loewe**

Carl Loewe (1796-1869), although a trifle older than Schubert, really followed the great master of song, in his writing of ballads and art songs. Being a professional singer by training, Loewe understood the possibilities of the human voice, and although many of his works are highly dramatic, they always remain singable, for the lyric and dramatic elements are welded with a master hand. Loewe always carries his dramatic ideas into the musical accompaniment. Notice in this selection, the imitation of the ticking of the watch. Be certain that the class understands the poetic significance here, also:

Where'er I go, I carry
A watch with me alway,
And only need look, whenever
I'd know the time of day.

It was a Master Workman
Who deftly its works designed,
Tho' 'twill not always follow
The whims of a foolish mind.

I would it had run yet faster
On many a bygone day,
I would it had often gone slower,
Nor wasted the time away.

And tho' it would sometimes falter,
As if to run down it were fain,
Its gen'rous Maker always
Would carefully wind it again.

But should it e'er run no longer,
Its day would then be o'er;
None other but Him who made it,
Could set it going once more.

Then I to the Maker must hie me,
How far, no mortal can say,
Beyond Creation's beginning,
Far off in an endless day!

And there, as a grateful child might,
I'll give my Father His own:
"See, Lord, I did not spoil it,
'Tis only all run down."

Copy't 1903, by G. Schirmer.

[*Lesson XIV, Course II.*]

16159 Ein' feste Burg (A Mighty Fortress) **Luther**

Martin Luther (1483-1546) wrote this great German Chorale while a prisoner in the Wartburg Castle in Eisenach. It is said that it was first sung by his followers when they made the triumphal entry into Worms, and from that day its popularity was amazing. It was the battle hymn of the soldiers under Gustavus Adolphus, who often sang the hymn during the fight. Luther was contemporaneous with Josquin des Pres, of the second period of the Netherland School. [*Lesson XIX, Course I.*]

60053 Woodland Sketches **MacDowell**
(1) At an Old Trysting Place (2) To a Wild Rose

Of all MacDowell's compositions, none have been more universally popular than the series of short pianoforte pieces, entitled "Woodland Sketches." These two numbers belong to this group of compositions. Both of these selections are of the class of music which reflects poetic thought, for although bearing titles, these selections leave much to the imagination of the auditor. [*Lesson XXIX, Course II.*]

60074 Intermezzo ("Cavalleria Rusticana") **Mascagni**

No single operatic selection has ever won such universal popularity as has the famous Intermezzo, from Mascagni's "Cavalleria Rusticana." This short one act opera is divided into two parts, and between these two scenes of tragedy and horror is introduced this musical message of peace, breathing an air of simplicity and holy love. Dramatically, it does not fit the opera, save to bring into contrast the scenes of tragic turmoil, but played as a concert number, it has made its composer famous. [*Lesson XXVI, Course II; Lesson I, Course III; Lesson I, Course IV.*]

87072 Siciliana ("Cavalleria Rusticana") **Mascagni**

This beautiful aria is, in reality, a part of the Prelude to Mascagni's opera "Cavalleria Rusticana." The opening measures of the introduction are played by the orchestra; then to the harp accompaniment the voice of Turiddu (tenor) is heard behind the scenes singing:

O Lola, with thy lips like crimson berries,
Eyes with the glow of love deepening in them.
Cheeks with the hue of wild, blossoming cherries,
Fortunate he who first finds favor to win them;

. . . . . .

Yet, tho' I died and found Heav'n on me beaming
Wert thou not there to greet me, grief I should cherish!

Copy't 1891, G. Schirmer.

[*Lesson XXIV, Course IV.*]

88014 / 87101 Élégie **Massenet**

In 1873 Jules Massenet wrote the incidental music for Leconte de Lisle's antique drama, "Les Érinnyes"; although the drama was not a success, much of Massenet's music was so popular that he was urged to arrange it in the form of a suite for orchestra. The theme of the Invocation, which was played by the violoncello as Electra poured the libations on her father's tomb, was so beautiful that Massenet used it as the melodic material for the famous song. "Élégie."

The blooming spring days of yore,
Have left me for aye,
No more shall the skies smile for me.
My loved one is far away.

The birds no longer sing—
The sun is dark as the grave,
All the delight of my life is gone.
Dead is my heart for evermore!

[*Lesson IX, Course III.*]

88153 Aria—Fleeting Vision ("Hérodiade") Massenet

Massenet's version of the story of Salome and John the Baptist is very different from that of Richard Strauss. A French version of the story is here used, and we find Salome, not knowing of her parentage, coming to Jerusalem in search of her mother, in the train of the prophet, whom she has learned to love in the desert. The King, Herod, sees her and falls captive to her beauty, but she repulses him, and to punish her Herod orders the death of John. Herodias discovers in Salome her long-lost daughter, but it is too late to save the life of John, and, as the prophet's head is brought in, Salome pierces her heart with a dagger.

This aria is sung by King Herod in the second act. He has surrounded himself with his dancers, and has tried in vain to forget the wonderful beauty of Salome, which ever seems to haunt him as a vision. [*Lesson XXVII, Course IV.*]

74123 Légende de la Sauge ("Jongleur de Notre Dame") Massenet

This beautiful aria occurs in the second act of the mystical opera, "The Jongleur of Notre Dame." The scene is the study of the Abbey, and the monks have been discussing the merits of their relative arts. After they have gone into the chapel, Jean sadly exclaims, "And I alone have nothing to offer Mary." The cook, Boniface, then tells him the legend of the sage bush, a mediæval story, which Massenet has here set to an old folk song.

The tale ran that Mary, fleeing from the vengeance of Herod, sought to hide the holy babe. She appealed to a rosebush to open wide its petals and shield her son, but the rose declined to thus soil her dress. A humble sagebush was more kind, and formed a safe cradle wherein to hide the child Jesus, and so was blessed by Mary.

[*Lesson XXVII, Course IV.*]

74135 Meditation ("Thaïs") Massenet

Massenet's opera, "Thaïs," is a quasi-religious portrayal of the conversion of the courtesan Thaïs, of Alexandria, by a fanatic monk of the desert, Athanael. The story is taken from Anatole France's romance of the same name. This beautiful violin solo with orchestra, called the "Religious Meditation," takes place as an intermezzo between the third and fourth scenes of the opera. Athanael has told Thaïs in the third scene, which takes place in her house, that he will await her coming on her doorstep all through the night. This

music is supposedly descriptive of the conflict in the soul of the woman who gives up the god of love for the love of God. [*Lesson XXI, Course II; Lesson III, Course III; Lesson XXVII, Course IV.*]

17178 Farewell to the Forest **Mendelssohn**

This beautiful arrangement of Mendelssohn's "Farewell to the Forest" gives us an excellent chance of comparing the tone coloring of the instruments which comprise the brass choir. [*Lesson XVIII, Course III.*]

74088 If With All Your Hearts ("Elijah") **Mendelssohn**

"Elijah," which is considered to be the greatest oratorio Mendelssohn wrote, was originally intended as the first of a series of three works, "Elijah," "Christus" and "St. Paul." The "Christus" was left unfinished at the time of the composer's death.

This great aria for contralto, is one of the favorite selections from oratorio. The people have been weeping and questioning the power of God. The voice of Obadiah is heard.

RECITATIVE:

Ye people rend your hearts and not your garments; for your transgressions the Prophet Elijah hath sealed the heavens, through the word of God. I therefore say to ye, Forsake your idols, return to God, for He is slow to anger and merciful, and kind, and gracious, and repenteth Him of the evil.

ARIA:

"If with all your hearts ye truly seek me,
Ye shall ever truly find me,"
Thus saith our God.
Oh that I knew where I might find Him,
That I might come before His presence;
"If with all your hearts ye truly seek me,
Ye shall ever truly find me,"
Thus saith our God.

[*Lesson IX, Course IV.*]

74082 It is Enough ("Elijah") **Mendelssohn**

Elijah's great aria, considered to be the finest baritone aria, since the time of Handel, occurs in the second part of Mendelssohn's oratorio "Elijah."

It is enough, O Lord. Now take away my life, for I am not better than my fathers! I desire to live no longer; now let me die, for my days are but vanity! I have been very zealous for the Lord God of Hosts! for the children of Israel have broken Thy covenant, thrown down Thy altars, and slain Thy prophets with the sword; and I, even I only, am left, and they seek my life to take it away.

[*Lesson IX, Course IV.*]

88191 But the Lord is Mindful of His Own ("St. Paul") Mendelssohn

This great aria for contralto is one of the favorite oratorio selections which finds its way to our concert stage. In its original setting it occurs in the first part of the oratorio "St. Paul," which is the first work in this form which Mendelssohn gave to the world. After the martyrdom of St. Stephen, Saul appears "breathing out threatenings and slaughter" against all the Apostles. His aria is followed by the voice of comfort from the contralto.

RECITATIVE:

And he journeyed with companions toward Damascus, and had authority from the High Priest that he should bring them bound men and women unto Jerusalem.

ARIA:

But the Lord is mindful of His own,
He remembers His children;
Bow down before Him ye mighty
For the Lord is near us.
Yea the Lord is mindful of His own,
He remembers His children.

[*Lesson IV, Course I; Lesson IX, Course IV.*]

31819 Overture ("A Midsummer Night's Dream") Mendelssohn

Although Mendelssohn never wrote an opera, his music to Shakespeare's comedy, "A Midsummer Night's Dream," would be suffcient to give him a high place among dramatic composers. The overture was written for a performance of Shakespeare's comedy, which was given by the Mendelssohn family, when the composer was but seventeen years old. Seventeen years later the remainder of the incidental music was written. In its truest sense, this overture belongs to the style of Concert Overtures which Mendelssohn later gave to the world, for here all the elements of fairyland are to be found in the music. Frederick Weiks thus describes this work:

"The sustained chords of the wind instruments with which the overture opens are the magic formula that opens to us the realms of fairyland. The busy tripping first subject tells us of the fairies; the broader and more dignified theme which follows, of Duke Theseus and his retinue; the passionate second subject of the romantic lovers, while the clownish second part pictures the tradesmen, and the braying reminds us of Bottom as the ass. The development is full of bustle and the play of the elves. In conclusion, we have once more the magic formula, which now dissolves the dream it before conjured up." [*Lesson XV, Course II; Lesson I, Course III; Lesson XXVIII, Course III.*]

35159 Spinning Song — **Mendelssohn**

This Spinning Song is an excellent example of the song form, and also of a descriptive piece of program music, in which the accompaniment is imitative of the busily whirring spinning wheel.

This composition is No. 4, Op. 67, of the "Songs Without Words," by Mendelssohn. [*Lesson III, Course I; Lesson VIII, Course III.*]

16371 / 74285 Spring Song — **Mendelssohn**

This popular short composition is the last work in Book V, of Mendelssohn's "Songs Without Words." These short compositions for pianoforte were Mendelssohn's expression of the romantic use of the principle of poetic thought. Although these works bear titles and are, in a certain sense, programmatic, in that they have imitative effects freely employed, they are not in the modern sense "Program Music." In form this composition follows the regular song pattern. [*Lesson XV, Course II; Lesson III, Course III; Lesson X, Course III.*]

5864 O Wert Thou in the Cauld Blast — **Mendelssohn**

This charming duet for soprano and alto is an excellent example of Mendelssohn's knowledge of the tone quality of women's voices, and also of a very interesting use of a Scotch song. Beethoven incorporated many Scotch airs in his songs, and employed the Irish folk song, "Nora Creina," as the Finale of his seventh Symphony. Mendelssohn greatly admired the Scotch music, and on his trips to the British Isles was very much interested in collecting it. We here have an excellent example of its use by him, in this setting of the poem by Robert Burns. [*Lesson VI, Course I.*]

70068 Marche ("L'Africaine") — **Meyerbeer**

"L'Africaine" was Meyerbeer's last work and was not produced until two years after the death of the composer. It is a very extravagant melodrama, the music being typical of the French Grand Opera School. This Marche Indienne is based on an Oriental theme and is an excellent example of Meyerbeer's exaggerated instrumentation. [*Lesson XXIII, Course III; Lesson XII, Course IV.*]

31381 Fackeltanz — **Meyerbeer**

The Fackeltanz (March aux Flambeaux) is a torchlight procession, which has survived from the old mediæval tournaments, and is still used in Germany on the occasion of the marriage of members of the royal family. The procession marches around the hall and

passes through many interesting ceremonies during the playing of the March, which, in character, is similar to that of the Polonaise. Meyerbeer wrote four of these compositions, the first being composed for the marriage of the King of Bavaria, in 1846. [*Lesson XXII, Course III.*]

85107 Nobil Signori Salute! (Noble Sirs, I Salute You)
("Les Huguenots")

The beautiful page's song occurs in the first act of Meyerbeer's "Les Huguenots." Originally the composer intended this air for soprano, but it is always sung by the contralto voice. It is a favorite concert selection, as it gives the contralto a rare opportunity for coloratura display.

URBANO:
A most charming noble lady,
Whom with envy kings might view,
With a message here has charged me,
Cavaliers, cavaliers, to one of you.
I do not name him; but honor be
Unto the good knight, whoe'er he be!
And until now, sirs, there ne'er hath been
Mortal so favor'd by beauty's queen!

[*Lesson XII, Course IV.*]

45007 Romanza ("Les Huguenots") Meyerbeer

The opera "Les Huguenots" is rightly regarded as Meyerbeer's masterpiece. The work is of semi-historical significance, as it discloses a story of the period of the Huguenot massacre in Paris, in 1572. This beautiful tenor aria is one of the gems of the opera. It occurs in the first act, the scene of which takes place in the apartment of the Count de Nevers. Raoul de Nangis tells the story of a fair one whom he rescued in an encounter. Note the use of the viola as an obbligata instrument.

RAOUL:
Fairer far e'en than fairest lily,
Than spring morn more pure and more lovely and bright,
An angel of Heaven born beauty
Burst upon my ravish'd sight,
Sweetly she smiled as I stood by her side,
Sighing the love which e'en her tongue to speak denied;

And in her eyes the love-light gleamed,
Bidding me hope her love to gain.
Oh! she was charming past all expression!
And as before her form divine I bent my knee,
I faltered forth, "Fair angel, that cometh from Heav'n above,
For evermore shall I love none but thee!"

[*Lesson IX, Course III; Lesson XII, Course IV.*]

74275 Benediction of the Swords (Les Huguenots) Meyerbeer

One of the greatest concerted numbers for basso and chorus is the famous Benediction of the Swords, from Meyerbeer's "Les Huguenots." The selection occurs in the fourth act, in a room in the home of Count de Nevers. Valentine is surprised by the arrival of her lover, Raoul, but he is forced to hide behind some tapestries, on the arrival of several Catholic noblemen, who come to acquaint the Count with the details of the plot of St. Nevers for the St. Bartholomew Massacre. The conference is brought to its conclusion with the thrilling consecration of the swords, sung by St. Bris and the conspirators.

ST. BRIS:
Do you wish our dear country to save?

MONKS AND NOBLES:
It is our wish! our heart's desire!

ST. BRIS:
To serve our noble King,
Will ye the traitors destroy?

MONKS AND NOBLES:
The King's commands we will obey!

ST. BRIS:
'Tis well! now hear the King's decree:
These Huguenots, whose vile detested race we hate,
Shall from this day by the sword disappear!

ST. BRIS:
On Heaven's just cause relying,
This impious race defying,
'Mid thousands round thee dying,
Now swear that no mercy thou'lt show!
A sacred zeal inspiring;
All hearts with courage firing,
To compass Heav'n's desiring,
Now for vengeance we go!

(Then comes the furious and fanatical chorus of priests and lords, one of the most difficult of ensembles.)

ALL:
Strike them down, men and children all!
And let no mercy ever be shown!
By the sword they shall perish,
And their temples be o'erthrown!

ST. BRIS:
Be silent, my friends, and breathe not e'en a murmur
To wake our slumb'ring foe!

ALL:

Whisper low, not a word,
Not a breath or sign revealing, while we, silent stealing,
Strike the impious foe!

(*With fury.*)

Now for vengeance! we will go!

[*Lesson XVII, Course II; Lesson I, Course IV; Lesson XII, Course IV.*]

88187 Aria—Ah! Mon Fils ("Le Prophète") **Meyerbeer**

"Le Prophète" was produced in Paris, in 1849, thirteen years after its predecessor, "Les Huguenots."

The scene of the opera is laid in Holland, in 1534; the story is of John of Leyden. This great aria for contralto takes place in the second act and is sung by Fides to John, following the scene where he is obliged to give up his betrothed, Bertha, in order to save his mother's life.

FIDES:

Ah, my son! Blessed be thou!
Thy loving mother to thee was dearer
Than was Bertha, who claimed thy heart!
Ah, my son! For thou, alas,
Thou dost give for thy mother more than life,
For thou giv'st all the joy of thy soul!
Ah, my son! now to heav'n my prayer ascends for thee;
My son, blessed be forever more!

[*Lesson XII, Course IV.*]

17106 Thy Flow'ry Banks, O Lovely River **Meyerbeer**

This charming trio set to the melody by Meyerbeer gives us a good opportunity to contrast the tone quality of women's voices, when heard in trio form. [*Lesson VI, Course I.*]

17176 Summertime **Minnesinger**

The Minnesingers flourished in Germany from the late eleventh to the thirteenth century. The name is derived from the old German word *Minne,* meaning love, hence the singers of love were known as Minnesingers.

These men belonged to the nobility, and came from all parts of the kingdom for their annual contests of song, which were held for many years in the famous Minstrel Hall of the Wartburg Castle, in Eisenach. It is this contest which Wagner has made immortal in "Tannhäuser."

This song is attributed to Neidhart von Reuenthal, a famous Minnesinger of the thirteenth century.

Welcome lovely summertime
With thy wealth of happy flowers
Which light-footed May has brought
So swiftly through the hours.
Copy't, Oliver Ditson & Co.

[*Lesson I, Course II; Lesson V, Course II.*]

70029 Concerto for Harp and Flute **Mozart**

An excellent opportunity for studying the tone quality of the flute is afforded by this concerto for harp and flute by Mozart.

[*Lesson XIV, Course III.*]

31589 Gloria ("Twelfth Mass") **Mozart**

Mozart wrote in all fifteen masses for the Catholic Church service. The Gloria occurs in the mass at the end of the Kyrie, and in the hymn "Gloria in Excelsis," which was probably of eastern origin, although it has been in the Western Roman Church since the early days. [*Lesson VI, Course IV.*]

89015 Là ci darem la mano (Thy Little Hand) ("Don Giovanni") **Mozart**

The charm and grace of Mozart's melody is well illustrated in this beautiful duet, sung by the Spanish Don and Zarlina, in the first act of Mozart's opera, "Don Giovanni." This is one of the best examples of dialogue duet to be found in all operatic literature.

DON GIOVANNI:
Nay, bid me not resign, love, coldly the hand I press,
Oh! say thou wilt be mine, love, breathe but that one word "yes."

ZERLINA:
I would and yet I would not, I feel my heart misgive,
Should'st thou prove false, I could not become thy scorn and live.

DON GIOVANNI:
Come then, oh, come then, dearest.

ZERLINA:
Yet should thy fondness alter.

DON GIOVANNI:
Nay, love, in vain thou fearest.

BOTH:
Yes, hand and heart uniting, each other's cause requiting,
Our joy no bounds shall know!

[*Lesson V, Course IV.*]

17087 Minuet **Mozart**

No composer ever wrote more perfect examples of the minuet than did Mozart, and this minuet from "Don Giovanni" is consid-

ered his best. Although he used the form of his master, Haydn, Mozart's minuets are a much more faithful reproduction of the stately court dance than are the rollicking minuets of good "Papa" Haydn. With Mozart, all the tenderness, and grace and charm of court life is felt, in contra-distinction to the homely gaiety of the common folk as reflected in Haydn's minuets. [*Lesson XII, Course II.*]

85042 Invocation ("The Magic Flute") Mozart

"The Magic Flute" was the last opera of Mozart's to be produced. It is the most extraordinary work that has ever been given to the world, for although set to a libretto, which is absolutely ludicrous, the beauty of the music has caused this opera to be regarded as one of Mozart's finest musical achievements.

This Invocation occurs at the opening of the second act; the scene shows us the abode of Sarastro, the High Priest of Isis, and we hear his voice as he invokes her aid in one of the greatest basso arias ever written.

Great Isis, great Osirus!
Strengthen with wisdom's strength this tyro pair;
Ye who guide steps where deserts lengthen
Brace theirs with nerve, your proof to bear!
Grant them probation's fruit all living;
Yet, should they find a grave while striving,
Think on their virtues, gracious gods,
Take them elect to your abodes!

[*Lesson V, Course IV.*]

64163 A Bird Catcher Am I ("The Magic Flute") Mozart

Of all the characters of opera, not one is more amusing than the part of Papageno, the bird-catcher, in Mozart's "Magic Flute." This part was created by Schickaneder, who wrote the absurd libretto of this opera, to give himself a chance to show his buffoonery. This aria occurs in the first act. Papageno appears with a large bird cage, birds on his back and birds on his shoulders. He holds in his hands a Pan's pipe, on which he plays:

PAPAGENO:
The fowler comes, in spite of rain,
And sings his song in merry strain;
This merry fowler, too, is known
By young and old, from zone to zone.
Knows how to whistle every sound
That bird may sing the whole year round.
Oh, none can be more blithe than I,
With these sweet warblers of the sky.

The fowler comes, in spite of rain,
And sings his song in merry strain,
This merry fowler, too, is known
By young and old, from zone to zone.
A net for maidens I should like
Would catch the pretty dears by dozens,
I'd shut them safely up at home,
And never let them forth to roam.

[*Lesson V, Course IV.*]

88067 Voi che sapete (What is this Feeling?) ("Marriage of Figaro") **Mozart**

The page's song from Mozart's charming "Marriage of Figaro" has ever been a popular concert number. In its actual dramatic setting it is sung by Cherubino, the page, to the Countess, in the first act of the opera. Notice should be taken of the fact that Mozart has here employed the simple ballad form, while the accompaniment on the strings pizzicato, is in imitation of the guitar.

CHERUBINO:
What is this feeling makes me so sad?
What is this feeling makes me so glad?
Pain that delights me,—How can it be?
Pleasure that pains me:—
Fetter'd though free!
Whence, too, these yearnings,
Strange to myself?
Tell me their meaning, spirit or elf!

Why am I burning? Why do I freeze?
Restless forever, never at ease.
All is so altered, nothing at rest,
Or are these changes but in my breast?
Gentler the breezes, day is more bright;
Fairer the moonbeams shine on the night:
Greener the forest, greener the hill,
Soft, too, the music flows from each rill.

[*Lesson XII, Course II; Lesson V, Course IV.*]

88196 Aria ("Titus") **Mozart**

"La Clemenza di Tito" was the last opera by Mozart, being written after "The Magic Flute," although it was produced before that work was heard. In "Titus," Mozart returned to the Opera Seria form, with the result that even his great melodic genius was not sufficient to secure any success for a work, which in form and method, seems to be the first work of a budding genius rather than the finished composition of a mature mind. The story deals with the plots against the Emperor Titus by Vitellia, the daughter of the deposed Vitellius. The lover of Vitellia is Sextus, who, although the friend of the Emperor, is persuaded to set fire to the Capitol. The Emperor makes a

miraculous grand opera escape, pardons the plotters and makes Vitellia his Empress. This aria is sung by Vitellia in the second act of the opera.

RECITATIVE:

The hour has come which sees my great trial. Have I the courage to see the death of one who has sacrificed all for me?

AIR:

My life shall no more be strewn with roses,
For Hymen may never guide me to joy.
The dungeon stretches before me,
And the terrors of death I see,
I know not what shall befall me,
I beg for pity from God on high.

[*Lesson XII, Course II.*]

16882 Santa Lucia . **Neapolitan Song**

This beautiful boat song, or barcarolle, was probably intended to illustrate the rise and fall of the boat on the water, and the regular strokes of the oar. The sequence of the two-measure phrases produces a monotonous effect, suggestive of the forward and backward sweep of the oars. Santa Lucia (St. Lucy) is the Patron Saint of the Neapolitans. [*Lesson XVI, Course I.*]

64102 Little Boy Blue **Nevin**

One of the most popular children's songs which has ever been written is Ethelbert Nevin's setting of "Little Boy Blue." The composer has reflected in his music all the pathos of this poem, which was written by Eugene Field after the death of his own "Little Boy Blue." [*Lesson XXIX, Course II.*]

35270 Overture ("Merry Wives of Windsor") **Nicolai**

Carl Otto Nicolai (1810-1849) was originally educated as a pianist and organist, but during his study in Rome became interested in the writing of operas, and his name is chiefly associated with the Romantic German Opera School. His masterpiece was "The Merry Wives of Windsor," which appeared in Berlin, March 9, 1849. It is an adaptation of Shakespeare's comedy of the same name. The overture still retains its popular hold on the public. It is a brilliant movement in the potpourri form, and well reflects the jovial gaiety of Nicolai's musical portrayal of the "merry wives" who duped their unsuspecting husbands. As one authority says: "This work is one of the very few German comedy-overtures which can hold its own with the lighter overtures of Auber, Hérold and Rossini. It

has the true comic opera touch, and, as a piece of workmanship, is far more elaborate than theirs." [*Lesson XVIII, Course IV.*]

64161 Nightingale Song—A Captive Nightingale

This remarkable record is the actual song of a captive nightingale. It is of particular interest in relation to the musical imitations written by all the great composers. [*Lesson XI, Course I.*]

17160 Mountain March — **Norwegian**

The student of Norwegian music will find a great difference in the music of the mountainous regions and that of the valley. The Norwegian folk tunes have been less affected by outside conditions than have those of Sweden, and they are always distinguishable by a rhythmic and melodic irregularity, which is suggestive of the energetic step of the peasant in his rough dances. [*Lesson XXIV, Course I.*]

63618 { **(a) A Ola Ola** — **Norwegian Folk Song**
(b) Astri, Mi Astri — **Norwegian Folk Song**

These two Norwegian folk songs show the characteristic sadness which prevails in all the melodies of Norway. Even in the attempt to be gay in the dialogue song, "Astri, My Astri," the darkness of coloring is noticeable. Tennyson most truly expressed this characteristic when he said: "Dark and true and tender is the North."

A-OLA OLA!

Oh, Ole, Ole, I loved you dearly,
But you have dealt with me insincerely.
I did not think you would let your tongue
Be false to me, whom you saw was young.

ASTRI! MI ASTRI.

DIALOGUE SONG.

SVERNING:
Astri! my Astri! your heart mine alone was
In those old days of joy and delight;
You always wept when our eventide flown was,
Tho' we did meet each Saturday night.
Then 'twas my heart, Astri, you stole from me.
Happier I was than princes can be.

ASTRI:
Ah, you did, Astri, then love, and her only,
That was ere Svanaug you cared so to see;
I knew not then what it was to be lonely,
For every week you did hasten to me.
With no fine lady to change would I choose;
In those old days if I you must thus lose.

* * * * * * * * * *

SVERNING:
What if I, Svanaug, to leave should endeavor;
What if I put her quite out of my mind;

And should come back to my Astri forever,
And to you, dearest, should once more be kind.
If I now promise to you to be true,
Astri, my Astri, what answer have you?

ASTRI:

Milder than sunshine o'er mountain tops glowing
Torgrim is ever, and ever will be;
Savage and cross as a troll you are growing,
Falser than foam on the waters to me.
But all the same your true maiden am I,
Only with you will I live and will die.

[*Lesson XXIV, Course I.*]

87502 / 5754 **Barcarolle ("Tales of Hoffman")** **Offenbach**

Jacques Offenbach is often called "the father of modern Opera Buffa." Though of German birth, Offenbach, like Meyerbeer, is chiefly identified with the French School, for all his works were written for the Opera Comique of Paris. His operas have met with great popularity all over the world, but of his one hundred works for the stage none is more beloved than "The Tales of Hoffman." The ever popular Barcarolle occurs at the opening of the third act. The scene discloses a room in a Venetian palace and through the open windows can be seen the canals bathed in the silvery moonlight. The lovers sing to the lilting measure, used by the Venetian gondoliers and known as the Barcarolle, this beautiful duet:

Beauteous night, O night of love,
Smile thou on our enchantment;
Radiant night, with stars above,
O beauteous night of love!

Far away where we may yearn,
For time doth ne'er return.
Sweet zephyrs aglow,
Shed on us thy caresses—
Night of love, O night of love!
—From Ditson Edition—Copyright, 1909.

[*Lesson VIII, Course I; Lesson VIII, Course III; Lesson XVIII, Course IV.*]

31618 In a Clock Store **Orth**

This descriptive fantasia is a very interesting example of program music. The scene is laid in a little shop in Germany; the time, four o'clock in the early morning. The apprentice comes in and opens the store; we hear the ticking of the clocks, then their tones as they strike the three-quarter hours; first the cuckoo, then the deep-toned grand-

father's clock. The boy whistles merrily as he begins his work winding the clocks. A musical clock plays a popular air on its chimes, then the hour strikes on all the different clocks. [*Lesson X, Course I.*]

35236 / 35237 The Instruments of the Orchestra

These two records have been made especially for this course of study and give in a condensed form the voices of the instruments of the orchestra. Part I gives us "The Strings," the selections being:

The Violin—Spring Song (Mendelssohn).
The Viola—Träumerei (Schumann).
The Violoncello—Flower Song (Lange).
Contra Bass—Improvisation.
Violin Pizzicato—Dream After the Ball (Brostet).
String Quartet—Intermezzo (Mascagni).
Harp—The Harp That Once Thro' Tara's Halls.

PART II—WOOD-WIND.

The Piccolo—Yankee Doodle.
The Flute—William Tell Overture (Rossini).
The Oboe—William Tell Overture (Rossini).
The English Horn—Tannhäuser (Wagner).
The Clarinet—Zampa (Hérold).
The Bassoon—Deep in the Cellar.
The Wood-Wind Section—Lohengrin (Wagner).

PART III—BRASS.

The French Horn—Titl's Serenade (Titl).
The Cornet—Red, White and Blue.
The Trombone—Rocked in the Cradle of the Deep (J. P. Knight).
The Tuba—Rocked in the Cradle of the Deep (J. P. Knight).
Brass Quartet—Day of the Lord.

PART IV—PERCUSSION.

The Timpani (Kettledrum).
The Small Drum.
Bells—Monastery Bells (Wély).
The Entire Orchestra—Finale William Tell Overture (Rossini).

[*Lesson II, Course III; Lesson XII, Course III; Lesson XVII, Course III.*]

17216 Spring Song **Pinsuti**

Ciro Pinsuti (1829-1888) although an Italian by birth, spent many years in London, where he was long the teacher of singing in the Royal Academy. In this capacity he was the instructor of many

of the greatest singers the world has ever known, among them being Bosio, Graziani, Grisi, Mario and Patti.

This selection is a simple Song of Spring; which is here played for us in an arrangement for brass quartet. It gives a splendid opportunity for hearing the staccato tone quality in the brasses. [*Lesson XVIII, Course III.*]

63460 Krakowiak **Polish**

A Polish dance song, which comes from the country near Krakow, is known as the "Krakowiak." It is written in 3/4 time always, and generally is in the major key, although many examples are found in the minor key also. There are usually a great many couples, as many as an English country dance, who sing while dancing, the men always striking their heels together to accent the rhythm. [*Lesson XXIII, Course I.*]

63460 Na Wawel **Polish**

This dance song is an excellent example of the folk music of Poland. [*Lesson XXIII, Course I.*]

85104 Voce di donna (Angelic Voice) ("La Gioconda") **Ponchielli**

This scene occurs in the first act of "La Gioconda." The stage shows the courtyard of the Ducal Palace filled with a noisy crowd, who are celebrating the victory of the boat races. La Cieca, the aged blind mother of Gioconda, is accused by the loser of the race to have used witchcraft against him. The crowd turn on her and are about to take her life, when she is saved through the intervention of Laura, the wife of the noble Alvise. La Cieca speaks her gratitude:

Thanks to thee, angelic voice,
My fetters asunder are broken,
I cannot see the face of her
By whom these words were spoken;
Yet Lady, thou must not depart
Without a gift from me,
This rosary I offer,
No richer prize possessing;
Deign to accept the humble gift,
'Twill bring to thee a blessing,
And on thy head may bliss descend,
I'll ever, ever, pray for thee.

[*Lesson XXII, Course IV.*]

64070 Cielo e mar (Heaven and Ocean) ("La Gioconda") **Ponchielli**

This great tenor aria occurs in the second act. Enzo is waiting

on the deck of his boat for the arrival of his beloved Laura, whom Barnaba has promised to bring to him in safety. He sings:

ENZO:
Heaven and Ocean! yon ethereal veil
Is radiant as a holy altar,
My angel, will she come from heaven?
My angel, will she come o'er ocean?
Here I await her, I breathe with rapture
The soft zephyrs fill'd with love,
Mortals oft, when fondly sighing,
Find ye a torment, O golden, golden dreams.
Come then, dearest, here I'm waiting;
Wildly panting in my heart.
Come then, dearest, oh come, my dearest!
Oh come, taste the kisses that magic bliss impart!
Oh come! Oh come! Oh come!

[*Lesson XXII, Course IV.*]

70070 Dance of the Hours ("La Gioconda") **Ponchielli**

In the third act of Ponchielli's opera, "La Gioconda," the scene shows us the interior of the Duke's Palace during a masked ball. For the entertainment of the guests the dance is then given. Each group of dancers is dressed to represent darkness, dawn, light and twilight, and the action represents the struggle of light and darkness for supremacy. It is a charming example of ballet music, and the dance here given is one of the most popular from the series. [*Lesson VII, Course III; Lesson XXII, Course IV.*]

64085 Musetta's Waltz Song ("La Bohême") **Puccini**

This delightful waltz song occurs in the second act of Puccini's beautiful setting of Murger's book, "La Vie de Bohême." The scene shows us the Cafe Momus, and gathered there are all the types to be found in the gay life of Montmarte. Musetta appears with a wealthy banker, and poor Marcel is overcome with jealousy; but after singing this charming waltz, she deserts the banker and returns to her former lover. [*Lesson XXIII, Course IV.*]

55020 Quartet—Addio (Farewell, Sweet Love) ("La Bohême")

The charm and grace of Puccini's "La Bohême" is strikingly felt in this ever popular Quartet, which holds an important position on the concert stage today.

This number is the last scene of Act III, and tells us of the farewell between Mimi and Rudolph. All the characters are here briefly sketched in tone by Puccini: the gentle Mimi, who has been saddened by the mistrust of Rudolph; the poet, whose love for Mimi

is once more re-awakened; the fickle gaiety of Musetta, and the quarrelsome bickerings of Marcel and Musetta. [*Lesson XXIII, Course IV.*]

88113 Un bel dì vedremo (Some Day) ("Madame Butterfly") Puccini

The story of John Luther Long, which was first dramatized by Belasco, and later used by Puccini for his opera, "Madam Butterfly," is a simple story of life in Japan that has met with universal approval.

In the first act we see the wedding celebration of Butterfly to the young American Lieutenant; in the second act is portrayed her hope in his ultimate return to her side, and in the Finalè the tragic death of Butterfly.

This aria, which is one of the most popular numbers from the opera, occurs at opening of the second act. Butterfly who, in the three years since Pinkerton's departure has never given up hope that he shall return, is living with her little boy and her faithful maid in the little house where she had been so happy. Suzuki begins to doubt that the American husband will return; but Butterfly calms her fears, in the beautiful aria, in which she tells of the great ship which will surely come again and bring once more happiness to them all. [*Lesson XXIII, Course IV.*]

89008 Duet of the Flowers ("Madama Butterfly") Puccini

This beautiful duet for soprano and alto occurs in the second act of Puccini's Japanese opera, "Madame Butterfly." Poor little Madame Butterfly at last sees the ship of Lieutenant Pinkerton come into the harbor, and, feeling certain that her husband will come to her, she calls to Suzuki, her faithful maid, to help her to decorate the room with flowers. So Suzuki goes to the garden and brings in all the flowers from the garden, and as they decorate the room they sing this beautiful duet. [*Lesson VI, Course I; Lesson XXVI, Course II; Lesson XXIII, Course IV.*]

88122 Cantabile Scarpia ("Tosca") Puccini

Puccini's setting of Sardou's great drama "Tosca" gives us a wonderful musical delineation of character in the description of Scarpia, the Chief of Police of Rome, who is bent on Cavaradossi's destruction, that he may win Tosca for himself. [*Lesson XXIII, Course IV.*]

88010 Aria—Vissi d'arte ("Tosca") Puccini

This great aria occurs in the finale of the second act of Puccini's "Tosca." Tosca has been forced by the torture of her lover to reveal

to Scarpia the secret of Angelotti's hiding place. She then consents to accept Scarpia's proposal if he will promise that Cavaradossi will be free. This aria is her final appeal to the base wretch Scarpia, just before the end of the second act. [*Lesson XXIII, Course IV.*]

74249 Nightingale's Passion Song **Rameau**

This beautiful soprano aria is from Rameau's first opera, "Hippolyte et Aricie." Strangely enough, Rameau wrote no operas until he was fifty years old, when "Hippolyte" appeared. Previous to this, Rameau had made a setting of Voltaire's "Samson," but the piece was interdicted on the eve of its performance. At Rameau's request, the Abbe Pelegrim provided an opera book based on Racine's "Phèdre," which was produced at the Academie Royale de Musique as "Hippolyte et Aricie" in 1733. This opera tells us of the son of Theuseus, Duke of Athens, and Hippolyta, the Amazon queen, whose nuptials are celebrated in Shakespeare's "A Midsummer Night's Dream." This youth comes to grief because of the jealous anger of Venus. This aria is in the Italian style of the period known as "Aria d'Imitazione." [*Lesson VII, Course II; Lesson IV, Course IV.*]

64209 Song of the Shepherd Lehl ("Snow Maiden") Rimsky-Korsakoff

Rimsky-Korsakoff belongs to the National School of Russia and was originally educated as a naval officer. He is the dean of the school of Neo-Russia to-day, as Glazounow, Rachmaninow and others are all his pupils.

Rimsky-Korsakoff has written his best works for orchestra and the concert room, but he also wrote several operas on Russian stories, which have been popular in his native land. His ballet on the story of "The Snow Maiden" has been very popular, its captivating music being reminiscent of the Russian folk song. "The Song of the Shepherd Lehl" is an excellent example of his use of folk characteristics.

The flying cloud called to the thunder
You rumble. I'll scatter the rain,
Then the plains will be green with springtime
And the smiling flowers shall spring.

Now the girls through woods appear,
Their strawberries they gather far and near,
We hear their song and laughter,
Then a sudden cry of torture.
"One maiden she has gone,
Alas! she'll meet the wolf alone,"
Oh! My Lehl! My Lehl! My Lehl!

While the maidens sigh and cry—
A wild eyed stranger they spy—
"You silly girls, have you lost your wits?
Why do you weep and cry?
Your silly tears will do no good,
Why don't you look about the wood?"
Oh! My Lehl! My Lehl! My Lehl!

[*Lesson XXII, Course II.*]

74093 Cujus animam ("Stabat Mater") **Rossini**

The "Stabat Mater" of Rossini belongs distinctly to the French Grand Opera School of Rossini's day. Although a musical setting of the most sacred words in the Catholic Church service, Rossini has here used the same musical expression he would have employed for any trivial operatic libretto. The superficial tendency of Rossini's age has been remarked, and as he favored the singers with florid and highly embellished arias in his operas, we find that the selections chosen from the "Stabat Mater" answer the same dramatic deficiencies. The "Cujus Animam" is sung by the tenor, and follows the opening chorus "Stabat Mater Dolorosa."

Savior breathe forgiveness o'er me,
In my need guide me, keep me,
God of mercy. God of love.

Heavenly Father, help I pray Thee,
While I humbly bend before Thee,
Save and help me blessed Lord.

[*Lesson IX, Course IV.*]

35157 Cujus Animam (For Trombone) **Rossini**

[*Lesson XXI, Course III.*]

70037 Inflammatus ("Stabat Mater") **Rossini**

The most brilliant soprano solo in Rossini's "Stabat Mater" is the Inflammatus, which has its place between the Stabat Mater (quartet) and the Quando Corpus (quartet). This prayer to the Virgin is accompanied by chorus and is a beautiful example of Rossini's strength as a writer of concerted music. [*Lesson IX, Course IV.*]

88391 Largo al Factotum ("The Barber of Seville") **Rossini**

No single number from Rossini's ever popular "Barber of Seville," has been more universally acclaimed than Figaro's aria from the first act. This is one of the old style songs of Opera Buffa known as "the Patter Song," in which the character tells of his work and personal habits. Figaro enters with a guitar hung about his neck.

FIGARO:

Room for the city's factotum here,
La, la, la, la, la, la.
I must be off to my shop, for the dawn is near,
La, la, la, la, la, la.
What a merry life, what pleasure-gay,
Awaits a barber of quality.
Ah, brave Figaro; bravo, bravissimo, brave.
La, la, la, la, la, la.
Of men, the happiest, sure, art thou, bravo.
La, la, la, la, la, la.

"Oh! what a happy life," soliloquizes the gay barber of quality. "Oh, bravo, Figaro, bravo, bravissimo; thou art sure the happiest of men, ready at all hours of the night, and, by day, perpetually in bustle and motion. What happier region of delight; what nobler life for a barber than mine! Razors, combs, lancets, scissors—behold them all at my command! besides the snug perquisites of the business, with gay damsels and cavaliers. All call me! all want me!—dames and maidens—old and young. My peruke! cries one—my beard! shouts another—bleed me! cries this—this billetdoux! whispers that. Figaro, Figaro, heavens, what a crowd. Figaro, Figaro! heavens what a tumult! One at a time, for mercy sake! Figaro here: Figaro there: Figaro above; Figaro below: I am all activity: I am quick as lightning; in a word—I am the factotum of the town. Oh, what a happy life! but little fatigue—abundant amusement—with a pocket that can always boast a doubloon, the noble fruit of my reputation. But I must hasten to the shop."

[*Lesson XVII, Course II; Lesson X, Course IV.*]

88097 Una voce poco fa ("Barber of Seville") **Rossini**

In the "Barber of Seville" Rossini has given us his best work, for although in the form of Opera Buffa, this opera has been ever considered his greatest and most popular composition. The story is from the Beaumarchais's comedy, and is the same which Mozart immortalized in "The Marriage of Figaro."

The cavatina "Una Voce Poco Fa" is sung by Rosina in the first act:

ROSINA:

A little voice I heard just now;
Oh, it has thrill'd my very heart!
I feel that I am wounded sore:
And Lindor 'twas who hurl'd the dart,
Yes, Lindor, dearest, shall be mine!
I've sworn it, and we'll never part.

My guardian sure will ne'er consent:
But I must sharpen all my wit:
Content at last, he will relent,
And we, oh, joy! be wedded yet.
Yes, Lindor, I have sworn to love!
And loving, we'll our cares forget.

[*Lesson I, Course IV; Lesson X, Course IV.*]

92051 Trio ("William Tell") **Rossini**

Rossini's "William Tell" is his masterpiece in the style of the Opera Seria. The scene of the opera is laid in Switzerland and the story follows in general the historical events credited to the life of the Swiss patriot, by Schiller, in his drama "Wilhelm Tell."

This trio is sung by Tell, and his companions, Walther and Arnold. Tell is urging them to free their fatherland.

ARNOLD:
His life the tyrant wickedly hath taken,
And yet my sabre in its sheath reposeth;
Alas! my father his son's aid was needing,
While Helvetia was e'en then betraying.
Heavens! never again shall I behold him!

TRIO:
May glory our hearts with courage exalt
Our cause propitious Heaven will aid;
The shade of your father our souls will inspire!
Vengeance it calls for, and not lamentation;
Although departed, he doth seem to say,
Happy in his destiny hath he been;
His remains a martyr's tomb shall hallow,
Of virtue such as his the fit recompense.

[*Lesson X, Course IV.*]

60051 Melody in F **Rubinstein**

This ever popular composition was originally a short piano selection. It clearly shows the influence of Mendelssohn and the German Romantic School, for it must be remembered that Rubinstein, although a Russian, was educated in Germany. The composer once said of himself, "The Germans call me a Russian; the Russians a German; the Jews a Christian, and the Christians a Jew. What then am I?" In this famous Melody in F, we can clearly note the influence of Mendelssohn's "Songs Without Words," for although this beautiful number does not bear a title, it is an excellent example of music illustrating a poetic thought. [*Lesson I, Course I.*]

60039 Toreador and Andalouse **Rubinstein**

This charming tone picture is one of a set of twenty short pieces for piano, which Rubinstein called by the general name of "Bal Costumé." Each describes some particularly national costume, this one being a short musical portrayal of Spanish characters. [*Lesson XXII, Course II.*]

70077 Kammenoi-Ostrow **Rubinstein**

This collection of twenty-four piano pieces is Op. 10 in the Rubinstein Catalogue. The general title "Kammenoi Ostrow," takes its

name from a popular fashionable resort on the Kammenoi Island in the river Neva, where Rubinstein spent many vacation days. Each one of these short pieces is a tonal portrait of one of the friends or acquaintances made by Rubinstein while there. No. 22, "Reve Angelique," is dedicated to Mlle. Anna de Friedbourg, and is said to be her idealized portrait painted in tone. [*Lesson XXII, Course II.*]

17001 Kamarinskaia **Russian Dance**

The Kamarinskaia is the national dance of Russia. It is in 4-4 time and is almost barbaric in its vigorous strength. It was originally danced only by men, and an unlimited number of steps were taken. Many of the Russian composers have incorporated this air into their orchestral compositions. [*Lesson XIV, Course I; Lesson XXII, Course I.*]

61181 Folk Song—Let Joy Abide **Russian**

This interesting old Russian folk song is sung to the accompaniment of the balalaika. It is a dance folk song, consisting of two verses exactly alike, then a contrasting verse, a variation of the contrasting verse and return to the original verse. [*Lesson XXIV, Course III.*]

63153 Two Folk Songs—(1) Vanka (2) Kolebalna **Russian**

These two folk songs are excellent examples of Russian folk music. Vanka is in the gay mood which distinguishes the dance song. Kolebalna is a Cossack's lullaby arranged by Bachmetieff. It is a charming example of the song form, full of the tender sadness of the Russian people. The mother, whose husband is a Cossack soldier, sings as she rocks her baby, that the day will soon come when he will go into the army to fight for Czar and country. [*Lesson XV, Course I; Lesson XXII, Course I.*]

70034 Russian Folk Songs—Molodka (2) Sun in the Sky Stop Shining

These two folk songs are excellent examples of the dance songs of "Little Russia." It will be noted that the melody is here repeated ever and ever with increasing tempo. As these dances are played here by the Balalaika Orchestra, we have a perfect example of this style of dance tune, so popular among the Russian folk. [*Lesson XXII, Course I; Lesson XXIV, Course III.*]

16313 Russian Fantasia **Russian**

This Russian Fantasia is a series of variations on the Russian folk song "The Red Sarafan," the Russian National Anthem, "God Save the Czar," being incorporated at the end of the composition.

The Red Sarafan is one of the best known national airs of central Russia. The dress, or robe, called the Sarafan, is the national costume of the Russian female peasant. "God Save the Czar" was written by General Lwoff. [*Lesson XX, Course III.*]

64046 Le Cygne **Saint-Saëns**

No work of the famous French composer, Camille Saint-Saëns, has been more universally popular than this charming short tone picture, which the composer has inscribed "The Swan." That the piece must be as popular with its composer as with the public is attested to by the fact that Saint-Saëns has made transcriptions of this composition for all the instruments. This work belongs to that class of program music in which the title merely suggests to the auditor the mood or poetic thought of the composer. [*Lesson VI, Course III.*]

35019 Marche Héroïque **Saint-Saëns**

This brilliant orchestral march, by the dean of the modern French School, is a good example of the march as used for a concert number. It follows, in general, the customary three-part form, of march, trio, march and coda. The composition is dedicated to Henri Regnault. [*Lesson XXVII, Course II.*]

87087 Pause, My Brothers! ("Samson et Dalila") **Saint-Saëns**

This great aria occurs in the first act of Saint-Saëns' Biblical opera "Samson et Dalila," often given in concert form by choral societies. The stage shows a public place in the city of Gaza, where the Hebrew men and women are praying to their God to save them from the Philistines. Samson emerges from the throng, faces his brethren, and speaks:

SAMSON (*coming out from the throng*):
Let us pause, O my brothers,
And bless the holy name of the God of our fathers!
For now the hour is here when pardon shall be spoken.
Yes a voice in my heart is the token.
'Tis the voice of the Lord, who by my mouth thus speaketh.
Our prayers to him have risen,
And liberty is ours.
Brothers! we'll break from bondage!
Our altars raise once more
To our God as before!

[*Lesson XXIX, Course IV.*]

17180 Chorus ("Samson et Dalila") **Saint-Saëns**

This charming chorus for women's voices occurs in the second scene of the first act. The fair temptress of Sorek follows in the train

of her maidens, who dance as they weave the garlands of spring, singing these beautiful verses. [*Lesson VI, Course I; Lesson XXIX, Course IV.*]

88199 My Heart at Thy Sweet Voice ("Samson et Dalila") Saint-Saëns

This great aria occurs in the second act of "Samson et Dalila." The scene shows the valley of Sorek and Dalila's dwelling. It is a dark stormy night and distant flashes of lightning are seen. Thither comes Samson beguiled by the charms of the beautiful Dalila. She sings to him:

My heart at thy dear voice
Opens wide like a flower
Which the morning's kisses waken,
But that I may rejoice
That my tears no more shower
Tell thy love still unshaken.

O, say thou wilt not now
Leave Dalila again!
Repeat with accents tender
Every passionate vow,
Ah, thou dearest of men!
Ah, to the charms of love surrender,
Rise with me to its heights of splendor.

* * * * *

Copy't 1892, G. Schirmer.

[*Lesson XXIX, Course IV.*]

17174 Tarantella (For Flute and Clarinet) Saint-Saëns

The old Italian song dance, the tarantelle, has been very popular as a form for brilliant solo compositions. This duet for flute and clarinet, by Camille Saint-Saëns, gives us an excellent idea of the form as so employed. It will be remembered that as a dance, the Tarantelle is participated in by two dancers. In this illustration the dancers are the clarinet and flute, so we have not only an excellent opportunity of studying the form, but also the tone quality of these wood-wind instruments. [*Lesson XVI, Course III.*]

64001 Ave Maria (For Violoncello) Schubert

This beautiful arrangement of Schubert's song has become a great favorite with concert audiences. The 'cello is, of all instruments, the most nearly akin to that of the human voice, and this sympathetic quality is most beautiful in this arrangement of the maiden's appeal to the Virgin. [*Lesson VI. Course III.*]

88342 Erl King **Schubert**

This wonderful setting of Goethe's poem was Schubert's first published work, and belongs to the year 1815. Yet this wonderful song is today still considered the most remarkable art-song in all song literature. Not only is it a perfect example of the song form, but it also perfectly relates the story by the use of the three voices and the marvelous descriptive character of the accompaniment:

Who rideth so late through windy night wild?
It is the father, he holds his child,
And close the boy nestles within his arm,
He holds him tightly, he holds him warm.

"My son, why in terror do you shrink and hide?"
"O father, see next us the Erl King doth ride,
The Erl King dreaded with crown and robe."
"My son, 'tis but the mist of a cloud."

"Thou lovely child, come go with me
Such merry plays I'll play with thee,
Many gay blossoms are blooming there,
My mother hath many gold robes to wear."

"My father, my father, did'st you not hear
What the Erl King whispers so soft in my ear?"
"Be quiet, my child, do not mind,
'Tis but the dead leaves stirred by the wind."

"Come, lovely boy, wilt go with me?
My daughters fair shall wait on thee,
My daughters lead in the revels each night,
There is dancing and singing and laughter bright."

"My father, my father, oh, see'st thou not,
The Erl King's daughter in yonder dim spot?"
"My son, my son, I know and I say,
'Tis only the olden willows so grey."

"I love thee so, thou must come with me now,
Thou must know to my will thou shalt bow."
"My father, my father, oh fast hold me so,
The Erl King will drag me away from you."

The father is troubled, he rides now wild,
And holds close in his arms his shuddering child.
He reaches the house with doubt and dread,
But in his arms his child lies dead.

[*Lesson XIV, Course II.*]

35140 / 64093 Serenade **Schubert**

No work of Schubert's is more deservedly popular than the ever beautiful song, the "Serenade."

Thro' the leaves the night-winds moving, murmur low and sweet;
To thy chamber window roving, love hath led my feet.
Silent pray'rs of blissful feeling link us though apart,

Link us though apart, on the breath of music stealing,
To my dreaming heart, to thy dreaming heart.

Sadly in the forest mourning wails the whip-poor-will
And the heart for thee is yearning.
O bid it love, be still.

Moonlight on the earth is sleeping, winds are rustling low,
Where the darkling streams are creeping, dearest, let us go!
All the stars keep watch in heaven, while I sing to thee,
While I sing to thee: and the night for love was given,
Dearest, come to me, dearest, come to me.

Words by Frederick Manly from Laurel Music Reader.
Courtesy of C. C. Birchard & Co.

[*Lesson XIV, Course II; Lesson V, Course III.*]

88013 Who is Sylvia? **Schubert**

This charming setting of the love song from Shakespeare's "Two Gentlemen of Verona" has an interesting history. It is said that Schubert was one afternoon with friends in a restaurant of Vienna when he noticed a volume of Shakespeare on the table. Opening it, he noted the verses of "Cymbeline" and remarked: "These would make a pretty song." Taking the back of the menu card, he wrote the music of "Hark, Hark the Lark." Then turning the card over, he wrote the music for these verses:

Who is Sylvia, what is she?
That all our swains commend her?
Holy, fair, and wise is she,
The heavens such grace did lend her
That she might admired be,
That she might admired be.

Is she kind as she is fair?
For beauty lives with kindness.
To her eyes love doth repair
To help him of his blindness
And being helped, inhabits there,
And being helped, inhabits there.

Then to Sylvia let us sing
That Sylvia is excelling,
She excels every mortal thing
Upon the dull earth dwelling.
To her let us garlands bring,
To her let us garlands bring.

[*Lesson XIV, Course II.*]

68339 The Wanderer **Schubert**

One of the most beautiful of the early songs of Schubert is "Der Wanderer," which was written to words of George Schmidt, in 1816. It is said that Schubert wrote this work when but nineteen

and that it was composed in one evening. Were it not for the fact that "Erl King" was written the year previous, it would seem impossible to believe that such a mature work could have been conceived by such a young man. This is a wonderful example of the art song. The words are:

From the lonely mountains I come
From the dim vale, and ever moans the sea.
Yet I wander joyously on
And ever ask the question, "Where?"

The sun seems to me pale and cold,
The flowers are faded, life is old;
And even speech has but a hollow sound.
I am a friendless stranger everywhere.

Where art thou, where art thou, my beloved land?
I seek for you but never know
That land where hope is green,
That land where blooms the rose,
Where friends so dear do wander,
Where all the dead do live again—
That land where all my tongue do speak.
O Land, where art thou?

Yet I wander joyously on
And ever ask the question, "Where?"
I hear the spirit's voice in answer,
"There, where thou art not, there is thy rest."

[*Lesson XIV, Course II.*]

64076 The Bee **Franz Schubert**

Franz Schubert, the composer of this charming little tone painting, was a violinist of Dresden, and was no relation to Franz Peter Schubert, of Vienna, the great composer of the time of Beethoven. This Franz Schubert was born in Dresden, 1808, and died there in 1878. Almost all of his compositions were for his favorite instrument. Possibly the one which has won for him the greatest recognition is this short but exceedingly clever musical delineation of the buzzing bee. [*Lesson I, Course I.*]

31740 Song—The Two Grenadiers **Schumann**

This song by Robert Schumann is remarkable, not only because it is a perfect example of the art-lieder, but because Schumann has brought into the music a national expression in the employment of the Marseillaise Hymn. It seems strange that two Germans as essentially Teutonic as Heine and Schumann should have given us a song

which expresses the patriotic nationalism of France. [*Lesson XVIII, Course I; Lesson XV, Course II.*]

74285 Vogel als Prophet **Schumann**

This charming short composition belongs to Opus 83, where it is No. 7, in a series of pianoforte pieces entitled "Forest Scenes." It was written by Schumann, in 1848. This piece belongs to the class of Imitative Music, as Schumann here describes the voice of the prophet bird, as heard in the forest. [*Lesson XV, Course II.*]

35254 Gypsy Life **Schumann**

This charming chorus for women's voices shows Schumann in an attempt to portray the national characteristics of the gypsies. It is a beautiful part song which gives us an excellent opportunity of noting the combination of voices. [*Lesson IX, Course I.*]

64217 The Return of Spring **Schumann**

The charming tone picture of spring is a beautiful example of poetic thought. [*Lesson XV, Course II.*]

17140 Scotch Medley March

The famous Sutcliffe Troupe, which is composed of bag-pipers and drummers, have in this medley given us a very interesting use of several of the best known Scotch airs.

The origin of the bag-pipes is lost to history, but we can trace peculiarities of its type in instruments to be found in Asia, Africa and Europe.

The instrument was popular at the courts of France, Austria and Italy during the sixteenth and seventeenth centuries, but it reached its perfection in Scotland, where it is in the truest sense, the national instrument. At the time of the Reformation, and again in 1745 the English Government banished the bag-pipe, declaring it to be "an instrument of war." It is now universally regarded as a part of the army life of Great Britain; the Scotch piper bands being as important as the military bands, not only in the British Isles, but in the Colonies as well.

The two chief peculiarities of the bag-pipe are: the use of the old pentatonic, or five-tone scale, which is without one fourth and seventh in the major, and the second and sixth in the minor; and also the rhythmic device, known as the "Scotch snap," in which the

first tone has only one-quarter of the duration of the second. [*Lesson XXVIII, Course I.*]

17001 Highland Fling **Scotch**

A popular dance of the Scotch Highlands is the "Highland Fling," so called from the peculiar step, which is almost a kicking gesture. The performer dances on each leg alternately, and "flings" the other leg, now front, now back of him. The music is usually the same as that used for the other Highland dance, the Strathspey, which is distinguished by the constant employment of the semi-quavers, which precede the long note, and which is characterized by the term "Scotch Snap." [*Lesson XIV, Course I; Lesson XXVIII, Course I.*]

16961 Jock o' Hazeldean **Scotch**

Sir Walter Scott wrote the words of this song, using an old ballad having the same title. The melody is an old Scotch border song. The well-known air, "The Girl I Left Behind Me," was taken from this tune. [*Lesson XXVIII, Course I.*]

64210 Loch Lomond **Old Scotch**

This beautiful Scotch legendary song is a Jacobite air, and is an excellent example of the hexachordal (six-noted) scale. The words, "I'll tak' the low road," indicate that the song is that of a fugitive, who must needs travel by stealth along hidden paths to reach his native Scotland. [*Lesson XXVIII, Course I.*]

16961 Scots Wha Hae Wi' Wallace Bled **Old Scotch**

It is said that this stirring Scotch patriotic hymn was first sung by Robert Bruce's army when they marched to Bannockburn, in 1314. In 1715 and 1745 the tune was certainly used under the name of "Hei Tutti Taiti," words imitative of the martial notes of the trumpet. The air was ever popular throughout Scotland, and Lady Nairne used it for a setting of her words, "I'm Wearing Awa Jean." The words by Robert Burns (published May, 1794), are, however, much more fitting to the character of the music. This song is an excellent example of the old scale-form of the Scotch pentatonic scale. [*Lesson XV, Course I; Lesson XXVIII, Course I.*]

17181 The Loreley **Friedrich Silcher**

There have been many wonderful musical settings of Heine's poem, the Loreley, but no one, not even Liszt, in his wonderful art

song, came so closely to the popular idea of the legend as did Silcher in this song. Although a product of the nineteenth century, Silcher's music has all the elements of the German folk song. Just as Heine has immortalized for us the wonderful old Rhine legend, so has Silcher in his music given us a perfect example of the true legendary folk song. [*Lesson XIX, Course I.*]

35148 Overture ("The Bartered Bride") Smetana

With this opera, "The Bartered Bride," Smetana laid the foundation of the Bohemian National School of Music. In this work he has used a Bohemian folk tale, and has set it to Bohemian folk music. The overture is in a merry mood, being filled with Bohemian tunes employed in a remarkable manner. It follows the general ideas of the sonata overture, but vaguely. The first subject is based on two folk-dance tunes, the second subject, being the love theme; the working out is short; the subjects are again heard, and a short coda brings the work to a conclusion. [*Lesson XX, Course I; Lesson XVII, Course IV.*]

63302 Comedian's March ("The Bartered Bride") Smetana

This music was written to accompany the performance given by the strolling players in the third act of Smetana's Bohemian opera, "The Bartered Bride." The scene shows us a typical Bohemian inn, and the townspeople are gathered there to watch the arrival of a band of strolling players, who give an informal entertainment as an advertisement of their "show" announced for the evening. This music is typically Bohemian. [*Lesson I, Course II.*]

16205 Aria-Jenik ("The Bartered Bride") Smetana

This aria is sung by Jenik in the second act of "The Bartered Bride," after he has made the agreement with Kezal, the marriage broker, that, for three hundred gulden, he will withdraw his claim on Marie, provided it is clearly stated that she shall wed only the son of Micha.

16208 Terzetto ("The Bartered Bride") Smetana

This Terzetto occurs in the third act of Smetana's opera, "The Bartered Bride." It is sung by Marie, "the bartered bride," Kezal,

the marriage broker, and Jenik, Marie's lover, who, although under contract to Kezal not to make love to Marie if she marry "the son of Micha," knows that he is the lost son of Micha and she still will be his.

Jenik tries to comfort her and assures her Micha's son loves her truly, but Marie replies, that he is a hypocrite to sell her love and that he has darkened her life forever, while Kezal cries that his happiness is now complete. [*Lesson XVII, Course IV.*]

64213 Cradle Song ("Hubicka") Smetana

"Hubicka" is a Bohemian opera by Smetana, which is practically unknown outside of Bohemia, yet in his use of folk music, Smetana has in this work given us a wonderful example of his power in this style of composition. This Bohemian Cradle Song is sung by Vendulka. (As it is here sung in English, no statement of the words is needed. [*Lesson XIII, Course III; Lesson XX, Course I.*]

35159 Swedish Wedding March Södermann

August Johann Södermann (1832-1876) was one of the best Swedish composers of the modern day. Most of the Swedish music has been strongly influenced by that of France and Germany, and is not as unusual or distinctive as that of Russia or Norway. This march is in regulation form with trio and is based on a Swedish folk air. Note the use of the kettle-drums. Compare this march with Grieg's Norwegian Wedding March. [*Lesson III, Course I; Lesson XXV, Course I.*]

60026 Spinning Wheel Spindler

Fritz Spindler was born in Wurzbach, November 24, 1817, and is best known as a pianist and teacher, being particularly associated with the city of Dresden, where he located, in 1841, and where he remained until his death, December 26, 1905. His compositions include several works on a large scale, but his best known efforts are his short pieces for piano, which are used frequently for teaching purposes. He was very enthusiastic over the wind instruments of the orchestra and left many short compositions for flute, oboe, clarinet, horn and bassoon. The "Spinning Wheel" is an excellent example of that class of music which, although following a definite form, gives us a distinct tonal picture of the busily whirring wheel. This is

an excellent piece in which to judge of the gradations of tone possible to the flute. [*Lesson XIV, Course III.*]

63353 Two Spanish Selections **Spanish**

This record gives us an excellent example of the instrumental music of Spain.

(*a.*) Melangia is a short composition of the poetic style which reflects the homesickness of the exile. It is in the form of the duet with band accompaniment; the principal voices are played on the Moorish pipes, an instrument similar in tone quality to the English horn.

(*b.*) Alborada Gallega is a morning song from Gallicia, here played by the Municipal Band of Barcelona. We are more familiar with the Serenade or Evening Song than with the Aubade, which was sung in the early morning. Originally this *Alborada* or *Aubade* was sung by the Troubadours, but in the seventeenth and eighteenth centuries. it was generally played by the instruments. The custom of playing a morning song before the windows of the fair lady is still retained in southern France and Spain. One of the most famous examples of the use of the Aubade is the beautiful "Hark, Hark, the Lark," from Shakespeare's "Cymbeline." [*Lesson XVII, Course I.*]

64043 Teresita Mia **Spanish**

This song is an excellent example of the popular serenades of the mountain people of the Spanish Pyrenees. It is a legendary song, but filled with the melodic charm so characteristic of the love songs of the Latin races.

Teresita mia, I think of thee,
When the hills are bathed in moonlight,
I see thine eyes beaming so bright
Sleep well—Teresita mia,
Thou heart's delight,
Yet hear in thy dreams
The woes of thy lover.

[*Lesson XVII, Course I.*]

64042 Linda Mia **Spanish**

This old Spanish dance song is a love song from the Pyrenees.

My fair one was born in Castilla
And the people all call her Linda.
She was maid to a noble one in Salamanca,
And there we first met.
Ah! won't you dance the fandango
With me, O Linda mia?

Alas, my fair one is to leave me,
To seek her fortune, the world to see;
What shall I do, my Linda, without thee,
How shall I live alone, my pet?
O yet we will dance the fandango
O! Linda mia! Linda mia!

[*Lesson XVII, Course I.*]

88019 Voce di primavera (Voice of Spring) **Johann Strauss**

This beautiful waltz song of spring is one of the best concert numbers ever written for coloratura soprano. It is the work of Johann Strauss (1825-1899), "The Waltz King."

The Southwind has come breathing perfume,
The birds in rapture sing.
The flowerets wake from Winter's tomb
And smile to greet the Spring—
Ah! Ah! Ah!

In brightest verdure, the meadows appear,
And all our grief like dreams departs,
The gentle Spring does ever bring
Happiness and love to all our hearts.
All the day the sun's bright ray
Smiles on the Earth, with joy and mirth.
Young and old together sing—
To hail the Spring! the gentle Spring!

[*Lesson IV, Course I; Lesson XIII, Course III.*]

17179 Allerseelen **Richard Strauss**

As a composer of songs, Richard Strauss well deserves the great popularity which has come to him. One of the most beautiful of his early songs is this setting of "All Souls' Day," by Herman V. Gilm.* The words are:

Place on the mound sweet mignonette before us,
The last red blooming asters hither bring,
Let mem'ry's charm our early love restore us,
As once in Spring.

How sweetly blooms each grave with fragrant flowers,
Sacred to all souls of our dead, this day,
Come to my heart, through all the blessed hours,
As once in May.

Copy't 1905, by Oliver Ditson.

[*Lesson XXV, Course II.*]

* It will be remembered that the first of November is a day set apart in the Church for the saying of prayers to all saints, while the day following, known as "All Souls' Day," is supposed to be the time when the spirits of those who have gone before return to earth to commune with their loved ones.

17085 Bleking **Swedish Dance**

This simple old folk dance reflects the quiet side of the Swedish people. It is in simple dance form and is danced with a more serious mien than the Polka or Carrousel. [*Lesson XXV, Course I.*]

17086 Carrousel or "Flying Horse" **Swedish Dance**

This is an old Swedish dance game, in which the dancers imitate the riders on a "merry-go-round." It starts slowly, then, as the "wheels go round," the movement becomes faster and faster until the players are quite out of breath. [*Lesson XIII, Course I.*]

17002 Reap the Flax **Swedish**

An excellent example of the dance songs of the working people is this Swedish "dance of customs." It is entitled "Reap the Flax," because it was originally danced during the harvest time, and also because it imitated the reapers, reaping, gathering, hackling, spinning and weaving the flax. [*Lesson XIV, Course I.*]

17085 Mountain Polka **Swedish**

The polka, one of the popular dances of Poland, has been copied by many other countries. It is said that this lively dance was originally sung to verses entitled "Uncle Nimra bought a white horse." The polka became a fashionable court dance during the reign of Louis Phillippe, but it is as a dance of the folk that it has been most popular. It is danced in Bohemia, Poland, Hungary, Sweden and Norway. In the northern countries it is danced in couples, and seems to represent the height of joyful intoxication. [*Lesson XXV, Course I.*]

63429 Swedish Folk Songs **Swedish**

These two Swedish folk songs are sung with lute accompaniment, by Torkel Scholander, a famous singer of Scandinavian songs. The first of these is a folk song of a shepherd boy, who dreams as he watches his flock and sees the beautiful doves soaring in the blue sky above him. It is of the type of legendary folk songs. The other song is a setting of Bellman's famous Fredman's Epistle, No. 16.

Karl Nikarl Bellman (1740-95), a poet, whose genius is akin to that of Marlowe, is one of the most unique figures in Swedish literature. A great favorite with Gustavus III, who gave him a large pension, Bellman's verses became as popular at court as among the folk. All his works are essentially folk-music, and are full of animal

spirits and originality, although he frequently borrowed his musical themes from German and French songs. His greatest works were the Epistles, which he wrote under the nom de plume of "Fredman." These recount the experiences to be found in the Stockholm taverns and are full of exquisite simple humor. They have frequently been compared to the paintings of the folk life in the late Netherland School of painters. The "Fredman" songs are always sung in Sweden, and are popular also in Germany, as well as throughout Scandinavia. Bellman originally accompanied his songs with the lute as Scholander does in this song. [*Lesson XXV, Course I.*]

17003 Oxdansen **Swedish**

This vigorous Swedish dance was usually danced only by the youths and men. It follows the customary dance form. This arrangement is from the Burchenal-Crampton Folk Dance collection. [*Lesson XXV, Course I.*]

Serenade **Anton Emil Titl**

31337 Flute and Viola

35150 Flute and 'Cello

Anton Emil Titl was born in Moravia, 1809, and died in Vienna, 1882. He is chiefly associated with musical life in Vienna, where he was Kapellmeister of the Burg Theatre, from 1850 to the time of his death. Among his short compositions the most popular in this Serenade. We have chosen these records for the different combinations of instruments in order to illustrate the tone quality of the flute in contrast with the strings and the brasses. [*Lesson V, Course III.*]

17290 When the Nightingale Doth Sing (Troubadour)
Reinald Werrenrath

Among the twelfth century Troubadours we find a French knight, Chatelain deCoucy, whose tragic fate has been often a theme for poets, the Ballade of Uhland being founded on his history. He loved the wife of another, and realizing his duty, departed for the Crusades where he lost his life. To comply with his dying request, his heart was embalmed and sent to his fair mistress, whose husband intercepted the gift, and it is said caused it to be served to his wife for dinner. After she had unsuspectingly eaten of this gruesome dish, her lord informed her she had eaten the heart of her lover. To this she bravely replied that as she had consumed that which she most

dearly loved she would never again eat of anything inferior, so she declined all food and shortly after died.

This song is said to have been inspired by the love of deCoucy for this lady. [*Lesson V, Course II.*]

70050 Marche Slave Op. 31 **Tschaikowsky**

This popular selection was written in 1876, the year of the war between Turkey and Servia. It will be remembered that many demonstrations of Slavonic patriotism took place in Russia at this time, and for the great concert, arranged by Nicholas Rubenstein for the benefit of the wounded soldiers, Tschaikowsky wrote the great Marche Slave. The composition opens with a dirge-like chant, sung by the bassons, to the accompaniment of the double basses; presently a gay folk song is heard in the oboe, carried on by the other wood-winds, until the full orchestra takes up the theme, and it is carried to a resounding climax. In the trio of the Marche notice the employment of the Russian national anthem, which again is triumphantly shouted by the brasses in the coda ending. [*Lesson XXII, Course I; Lesson VII, Course III; Lesson XVII, Course III; Lesson XXX, Course III.*]

31739 Overture—1812 (Op. 49) **Tschaikowsky**

This popular composition was written by Tschaikowsky, in 1880, for the great patriotic festival in the celebration of the consecration of the Cathedral of Christ, in Moscow. It was the composer's intention to depict the stirring events in Russia during Napoleon's campaign, in 1812. It will be remembered that after his victory of Borodino, the army of Napoleon marched into Moscow and took possession of the Kremlin or citadel. But the patriotic Russians set fire to their town during the night, and at the signal, all the Russian peasantry rose against Napoleon, who was forced to retreat.

This overture opens with a Russian hymn, "God Preserve Thy People," sung by the basses; next we hear the Marseillaise Hymn, which depicts the victory for the French, and after the conflict, the great Russian national anthem, "God Save our Czar," is heard in the coda, which brings the work to a close.

It is said that the French soldiers, during the Napoleon Campaign, did not sing the Marseillaise, and as the Russian Anthem was not written until 1863, Tschaikowsky certainly committed an anachronism in their use here, but he has given us a wonderful picture of Russian patriotism. [*Lesson XXI, Course II.*]

61136 Duet—Pique Dame **Tschaikowsky**

Tschaikowsky's opera, "Pique Dame," belongs to the year 1890, and is one of the last operatic works of the great Russian composer. This duet is sung by Lisa and Pauline in the second scene of the first act of the opera:

It is twilight, the brightly shining clouds
Which shone in sun's last rays do fade,
* * * * * * * *
The vale lies quiet in the darkening night.
No sound disturbs the gentle silence here.
The birdlings nestle in their downy beds,
But faint is heard the chirp of cricket near.

Copy't G. Schirmer.

[*Lesson XVII, Course IV.*]

31800 Adagio Lamentoso ("Pathetic Symphony") **Tschaikowsky**

This wonderful finale to Tschaikowsky's last symphony is one of the most beautiful and remarkable dirges in all musical literature. The Sixth Symphony was produced in St. Petersburg, October 16, 1893, and after this performance, the composer spoke of the work as the "Pathetic" Symphony. Three weeks from the date of its first hearing, the work was again given, this time as a memorial to the dead composer, whose sudden demise has been generally believed to have been suicide. This movement is well fitted to be the "Swan Song" of the composer, for as one critic has said, "It sings of the entombment of a nation." It is certainly the most hopelessly sad page of music ever written, and one cannot but feel that it not only reflects the morbid unhappiness of the composer himself, but also speaks of the overwhelming grief of the Russian people. [*Lesson XXII, Course II.*]

64189 Good Bye, Sweet Day **Vannah**

A charming writer of popular songs is the American, Kate Vannah, whose dainty compositions have been received with favor. An excellent example of her style is this setting of the verses by Celia Thaxter. [*Lesson II, Course I.*]

88127 Celeste Aïda ("Aïda") **Verdi**

The most famous aria for tenor, from any modern opera, is the popular Romanza, from the first act of Verdi's "Aïda." The scene shows us the Hall in the Memphis palace of the King of Egypt. The young warrior Rhadames has returned from the wars victorious,

and after a short dialogue with Ramphis, the high priest, he discloses his love for the captive princess Aïda, in the following aria:

RHADAMES:
Heavenly Aïda, beauty resplendent,
Radiant flower, blooming and bright;
Queenly thou reignest o'er me transcendent,
Bathing my spirit in beauty's light.

Would that thy bright skies once more beholding,
Breathing the soft airs of thy native land,
Round thy fair brow a diadem folding,
Thine were a throne next the sun to stand!

[*Lesson XXI, Course IV.*]

35265 Triumphal March ("Aïda") **Verdi**

No modern operatic work gives a greater chance for the display of stage splendor than does Verdi's great opera, "Aïda." This march occurs at the opening of the second scene in the second act. Rhadames has returned from the war, with the victorious Egyptian army, and the entire Court has assembled to do him homage. Notice the interesting use of the trumpets and trombones in the orchestration. [*Lesson XX, Course III; Lesson XXI, Course IV.*]

89028 Duet—The Fatal Stone ("Aïda") **Verdi**

This beautiful duet makes a fitting dramatic climax to the opera of Aïda," while also serving as an excellent example of the use of a concerted finale. The stage is arranged in two parts, so that we see above the temple of Phtah, crowded with the priests chanting, as the stone is laid, which seals Aïda and Rhadames in their rocky tomb below. We see them united in their last hours on earth as they sing this wonderful duet:

RHADAMES (*despairingly*):
The fatal stone upon me now is closing!
Now has the tomb engulf'd me!
The light of day no more shall I see!
No more behold Aïda!
Aïda, where art thou now!
Whate'er befall me, may'st thou be happy!
Ne'er may my frightful doom be told to thine ear!

What moan was that?
Is't a phantom, or vision dread?
No! 'tis a human being!
Heaven! Aïda!

AÏDA:
Yes!

RHADAMES (*in great desperation*):
Thou, with me here buried!

AIDA:
My heart forboded this, thy dreadful sentence,
And to this tomb that shuts on thee its portal,
I crept, unseen by mortal,
Here, free from all,
Where none can more behold us,
Clasp'd in thy arms, love,
I resolved to perish.

RHADAMES:
To die! so pure and lovely!
In all thy beauty blooming,
Fade thus forever!
Thou, whom the gods alone for love created;
Yet to destroy thee, was my love then fated!
Thou shalt not die! so much I love thee,
Thou art too lovely!

AIDA (*transported*):
See'st thou where death, in angel guise,
With heavenly radiance beaming,
Would waft us to eternal joys,
On golden wings above!
I see heaven's gates are open wide
Where tears are never streaming,
Where only bliss and joy reside.
The bliss and joy of never fading, endless love!

[*Lesson XIX, Course II; Lesson XXI, Course IV.*]

35170 O sommo Carlo (Oh, Noble Carlos) ("Ernani") **Verdi**

"Ernani," an adaptation of Victor Hugo's great drama, "Hernani," is one of the earlier operas of the great Italian genius, Giuseppe Verdi.

This great aria occurs at the end of Act III. The King, Carlos, knowing that his life is in danger, has hidden himself in the tomb of his ancestor, Charlemagne, in the crypt of the Cathedral of Aix la Chapelle.

He overhears the plotting of his enemies, who have conspired to take his life, but at this dramatic moment the booming of the cannon announces that Carlos has been proclaimed Emperor. He comes forth, surprises the conspirators and condemns them to death. The life of Ernani is spared by the pleading of Elvira, and the Emperor unites them in marriage.

(For complete story, see "The Victor Book of the Opera.")

[*Lesson XX, Course IV.*]

35170 Ferma, Crudele (Stay Thee, My Lord) ("Ernani") Verdi

This dramatic duet occurs in the last scene of Verdi's opera. "Ernani." The love dream of Elvira and Ernani is awakened by the blast of a silver horn, and Ernani recognizes this as the signal made in his compact with Silva, that he shall give his life on Silva's demand.

In vain Elvira pleads with Silva that he shall spare her husband's life, but Ernani, after a touching farewell to his wife, fulfils his vow by a blow from his dagger, and Elvira falls lifeless on his dead body. [*Lesson VIII, Course I; Lesson XX, Course IV.*]

88030 Iago's Credo ("Otello") Verdi

In the writing of both "Otello" and "Falstaff" Verdi was aided by the dramatic genius of Arrigo Boito, himself an opera composer of no mean attainment. In arranging Shakespeare's "Otello" Boito also introduced several scenes which were entirely original. Of these, the best is Iago's Credo, which opens the second act. It is a wonderful description of the malign Iago, who in his monologue tells all his thoughts and feelings. [*Lesson XXI, Course IV.*]

88214 Willow Song ("Otello") Verdi

This beautiful song occurs in the last act of Verdi's "Otello." when Desdemona says that her mother had a maid called Barbara, whose lover had become insane, and that the poor creature used to sing a sad song called "Willow," which so haunted her (Desdemona) that she must sing it.

The poor soul sat sighing by a sycamore tree,
Sing all a green willow;
Her hand on her bosom, her head on her knee,
Sing willow, willow, willow.

The fresh streams ran by her, and murmur'd her moans;
Sing willow, etc.
Her salt tears fell from her, and soften'd the stones;

[*Lesson XXI, Course IV.*]

87017 La donna è mobile (Woman is Fickle) ("Rigoletto") Verdi

Possibly the best known air from Verdi's early opera "Rigoletto" is "La donna è Mobile," which is sung by the Duke at the opening of Act III. The scene shows us an inn, in a lonely spot near the river. Hither Rigoletto comes with his daughter Gilda, who is disguised as a boy. It is her father's wish that she may see the false Duke as he really is. It is not long before the Duke, in the dress of a common

soldier, comes to the inn and asks for wine. He then begins this famous song:

DUKE:

Woman is fickle, false altogether,
Moves like a feather borne on the breezes;
Woman with guiling smile will e'er deceive you,
Often can grieve you, yet e'er she pleases
Her heart's unfeeling, false altogether;
Moves like a feather borne on the breeze!
Borne on the breeze, borne on the breeze!
Wretched the dupe is, who when she looks kindly,
Trusts to her blindly. Thus life is wasted!
Yet he must surely be dull beyond measure,
Who of love's pleasure never has tasted.
Woman is fickle, false altogether,
Moves like a feather, borne on the breeze!

[*Lesson XX, Course IV.*]

88320 Monologo ("Rigoletto") **Verdi**

In many parts of "Rigoletto" Verdi discloses the great genius which we do not see fully revealed until "Aïda." The monologue for Rigoletto in the second scene of the first act is such an instance. Here the true character of the poor jester Rigoletto is depicted for us in his remarkable aria.

RIGOLETTO:

Yon assassin is my equal—
He stabs in darkness,
While I with a tongue of malice
Stab men by daylight!
(*He thinks of Monterone's curse*)
He laid a father's curse on me . . .
(*Continuing in a burst of rage*)
Of hideous fate! Cruel nature!
Thou hast doom'd me to a life of torment.
I must jest, I must laugh,
And be their laughing stock!
Yonder the Duke, my master,
Youthful and brilliant, rich and handsome.
Tells me, between sleeping and waking:
"Come buffoon, I would laugh now!"
Oh shame, I must obey him!
Oh life accursed! How I hate ye,
Race of vile and fawning courtiers!
'Tis my only joy to taunt ye!
For if I am vile, 'tis to your vice I owe it!
(*He thinks of his home and daughter*)
In that blest abode my nature changes!
(*Again he remembers the curse*)
How heavy was that old man's curse!
Still I hear it; 'tis ringing in my ears!
My soul is troubled—fear I some misfortune?
Ah, no this is folly!

[*Lesson XX, Course IV.*]

88018 Aria—Ah! Fors' è Lui ("La Traviata") **Verdi**

This popular aria for coloratura soprano occurs in the first act of "La Traviata." The scene shows the supper at Violetta's home; after the vivacious opening chorus sung by the guests, and an impassioned love duet between Violetta and Alfred. Violetta sings this grand scena, which has become the favorite show-aria for the concert soprano.

How wondrous!
His words deep within my heart are graven!
No love of mortal yet hath moved me.
Shall I dare distain it,
And choose the empty follies that now surround me?

Ah, was it he my heart foretold, when in the throng of pleasure,
Oft have I joy'd to shadow forth one whom alone I'd treasure.
He who with watchful tenderness guarded my waning powers,

Strewing my way with flowers,
Waking my heart to love!
Ah, now I feel that 'tis love and love alone,
Sole breath of all in the life, the life universal,
Mysterious power, guiding the fate of mortals,
Sorrow and sweetness of this poor earth.

[*Lesson XX, Course IV.*]

89018 / 16811 Duet—Home to Our Mountains ("Il Trovatore") **Verdi**

"Il Trovatore," although the setting of a libretto which is absurdly impossible, has remained a popular opera on account of the beautiful Italian melody, with which Verdi has surrounded it. This famous duet is sung by the gypsy, Azucena, and her foster son, Manrico, in the prison scene where they are under sentence of death. As the curtain rises on the last act, Manrico is trying to comfort the gypsy with the assurance that they will soon be free and can return to their mountain home together.

MANRICO:
If thy love remains in thy bosom,
If thou art yet my mother, oh, hear me!
Seek thy terrors to number,
And gain repose from thy sorrows in soothing slumber,

AZUCENA:
Yes, I am grief-worn and fain would rest me,
But more than grief have sad dreams oppressed me;
Should that dread vision rise in slumber
Rouse me! its horrors may then depart.

MANRICO:
Rest thee, oh mother! I'll watch o'er thee,
Sleep may restore sweet peace to thy heart.

AZUCENA (*dreaming*):
Home to our mountain, let us return, love,
There in thy young days peace had its reign;
There shall thy song fall on my slumbers,
There shall thy lute make me joyous again.

MANRICO:
Rest thee, my mother, kneeling beside thee,
I will pour forth my troubadour lay.

AZUCENA:
O sing and wake now thy sweet lute's soft numbers,
Lull me to rest, charm my sorrows away,

BOTH:
Lull (me) to rest!
(thee)

[*Lesson VIII, Course I; Lesson XIX, Course II; Lesson XX, Course IV.*]

16371 Miserere ("Il Trovatore") **Verdi**

This arrangement of the famous duet from Verdi's opera "Il Trovatore," is for cornet and trombone and gives us an excellent opportunity to contrast the tone quality of these instruments. [*Lesson XXI, Course III.*]

35182 Concertino for Clarinet **von Weber**

Few great composers have left us any individual solos for the wind instruments. This Concertino for clarinet by von Weber is one of the best known solo works for that beautiful wind instrument. Weber shows in his use of the orchestra in all his works a marked predilection for the clarinet, and beautiful phrases for this instrument are found in all Weber's compositions. All the registers of the clarinet are well illustrated in this beautiful concertino. [*Lesson XVI, Course III.*]

62636 Overture ("Der Freischütz") **von Weber**

With his opera, "Der Freischütz," von Weber laid the foundation for the German Romantic Opera School. The legend, which is the basis of this story of "The Free-Shooter" is a very popular one in Germany, being practically the same as that of "Faust" and "The Flying Dutchman," the redeeming power of woman's love. Although von Weber has followed the general outline of the "sonata" form in this overture, he has also incorporated much of the melodic material of the opera.

The opening theme of the introduction is given by the French

horns, and is the same melody which has become a popular church hymn; the main part of the overture is a Vivace movement, with the orthodox contrasting subjects, and their usual working out and recapitulation. The coda is based on the second subject. [*Lesson XIX, Course III; Lesson XXVIII, Course III; Lesson VIII, Course IV.*]

74244 Through the Forest ("Der Freischütz") von Weber

"Der Freischütz" tells us of the old German legend of the forester, who sells his life to the power of evil for the magic bullets which always hit their mark. The young hunter Max, wishing to win the hand of Agatha, and also to succeed her father as chief forester, is very anxious to win the shooting contest. Therefore he consults the Evil One, Zamiel, obtains the magic bullets, and is saved from the curse in the end by the self-sacrificing love of Agatha.

This aria is sung by Max at the beginning of the opera. He is filled with forebodings about the contest on the morrow.

MAX:

O, I can bear my fate no longer!
E'en hope is banished from my soul!
What unknown grief thus haunts my spirit,
And o'er me works its dark control?
Thro' the forest, thro' the meadows,
Joy has wont with me to stray,
While my rifle never failing,
Made each bird and beast my prey,
When at length from chase returning,
Ere home rose before my sight,
Agnes smiling met me,
Clothed in beauty's heavenly light.
But now am I by Heaven forsaken
And left—the power of chance to know?
Will hope's long slumber ever waken,
Or am I doomed to endless woe?
Now, methinks, beside her lattice,
I my lovely fair one see;
While her ears seem fondly list'ning,
Every coming sound for me:
See, she fondly waves a welcome,—
Fancy's eye her lover sees;
But her signal gains no answer,
Save the sigh of whispering trees!
What dark'ning power is ruling o'er me?
My anxious bosom fear hath riven,—
Despair hath spread her snares before me:
Does fate rule blindly?
Aid me Heaven!

[*Lesson VIII, Course IV.*]

64236 Caspar's Air ("Der Freischütz") von Weber

In von Weber's Opera, "Der Freischütz," we have the simple pastoral version of the folk tale of the youth who sells his soul to the devil for magic bullets which will ever shoot the mark. The young Free Shooter, Max, being anxious to win the hand of Agatha, the daughter of the chief forester, is in despair that he cannot shoot as of yore.

Knowing this, the evil Caspar, who has previously made a compact with Zamiel, the Evil One, hopes, by persuading Max to come to the Wolf's Glen and sign the compact, that he may himself be freed of the curse. He is finally able to induce Max to meet him at Zamiel's abode, and promises him the magic bullets. After the departure of Max, Caspar gives vent to his joy in this great dramatic aria.

CASPAR (*alone*):
Hush! hush! that no one may alarm thee!
Hellish lures now soon will charm thee;
Nothing can save thee now from the chain.
Surround him, ye imps who in darkness still fly.
Already fallen he strives in vain,
Revenge, revenge, thy triumph is nigh!

[*Lesson VIII, Course IV.*]

62636 Aria—Prayer of Agatha ("Der Freischütz") von Weber

This great aria for soprano occurs at the beginning of the second act of Weber's "Der Freischütz." The scene shows the interior of the forester's home, and there Annie and Agnes are together. Annie, the faithful maid, tries to console her mistress, and tells her that her lover will surely come soon. To this, Agnes replies:

AGNES:
Softly sighing, day is dying,
Soar my prayer heav'nward flying!
Starry splendor shining yonder,
Pour on us thy radiance tender!
How the golden stars are burning
Thro' yon vault of ether blue,
But lo, gath'ring o'er the mountains
Is a cloud, foreboding storm.

Earth has lull'd her care to rest;
Why delays my loitering love?
Fondly beats my anxious breast:
Where, my Rudolph, dost thou rove?
Scarce the breeze among the boughs
Wakes a murmur thro' the silence,
Save the nightingale lamenting
Not a sound disturbs the night!

[*Lesson VIII, Course IV.*]

31689 Overture Oberon — **von Weber**

The overture to Oberon was von Weber's last composition, as he died in London a few weeks after the first performance of his Fairy Opera in 1826. With this work Weber unlocked the magic realms of Fairyland into which Mendelssohn, Wagner and other great composers have since led us.

The overture opens with the tones on the echo horn, suggesting the magic of Oberon's magic horn. The elfin dance begins and leads us into a beautiful song of love sung by the clarinets; with a sudden crash the allegro proper commences; the first subject a delightfully fresh, spirited melody, being followed by the second subject, which in the opera is the theme of Sir Huon's love song; the short working out reintroduces these subjects, and leads to the coda, where the great aria of Rezia, "Ocean Thou Mighty Monster," furnishes the melodic material. [*Lesson XIX, Course III.*]

31787 Overture ("The Flying Dutchman") — **Wagner**

Although Wagner does not use his idea of the prelude until his opera "Lohengrin" was produced in 1850, we find that in both the overtures to "The Flying Dutchman" and "Tannhäuser" he has given us a complete miniature idea of his drama, in tone.

The overture to "The Flying Dutchman" begins with a strong passage for full orchestra which is descriptive of the storm at sea. We hear the sinister motive of the curse which rests on the Dutchman, then in its fury the storm again is depicted, the curse motive and the sailors' chorus being woven into its polyphonic web. But now, as a voice of consolation, comes the theme in the wood-winds which tells of the redeeming power of love, for the Dutchman may be freed from his curse if he can find "a woman who will be faithful unto death." The storm once more increases in fury, but the theme of redemption becomes stronger and stronger until it finally triumphs. [*Lesson XIII, Course IV.*]

74230 Recitative and Aria, "In Ocean's Deepest Wave" ("The Flying Dutchman") — **Wagner**

Wagner's great "Flying Dutchman" was inspired by the stories told him by the sailors when he was crossing the North Sea, from Riga to London. The legend of "The Wandering Jew of the Sea" made a great impression on Wagner, and he used it as the dramatic material for his second opera.

This aria occurs in the first act. The spectre ship of the "Flying Dutchman" has taken shelter in the harbor of a Norwegian fishing town, and the cursed Dutchman here will again try his quest to find a woman "faithful unto death," who will be his redeemer.

DUTCHMAN:

Engulf'd in ocean's deepest wave,
Oft have I long'd to find a grave;
But ah! a grave, I found it not!
I oft have blindly rushed along,
To find my death sharp rocks among;
But ah! my death I found it not,
And oft, the pirate boldly daring,
My death I've courted from the sword,
Here, cried I, work thy deeds unspairing,
My ship with gold is richly stor'd!

Alas, the sea's rapacious son,
But sign'd the cross, and straight was gone.
Nowhere a grave, no way of death!
Mine is a curse of living breath.
Thee do I pray,
Bright angel sent from Heaven,
Was there a fruitless hope to mock me given?

When thou didst tell me how to gain release,
A single hope with me remaineth,
A single hope still standeth fast;
When all the dead are raised again,
Destruction then I shall attain.
Ye worlds, your course continue not!
Endless destruction be my lot!

[*Lesson XIII, Course IV.*]

88116 Senta's Ballad ("The Flying Dutchman") Wagner

This aria occurs in the second act of Wagner's "Flying Dutchman." The scene opens in Daland's home; his daughter, Senta, and her friends are spinning under the direction of Dame Mary. They ask Senta to tell to them of the story of the "Flying Dutchman," and she begins:

SENTA:

Yo-ho-hoe! Yo-ho-hoe! Yo-ho-hoe! Yo-ho-hoe!
Saw ye the ship on the raging deep?
Blue-red the canvas, black the mast,
On board unceasing watch doth keep
The vessel's master pale and ghast!
Hui! How roars the wind! Yo-ho-hoe! Yo-ho-hoe!
Hui! How bends the mast! Yo-ho-hoe! Yo-ho-hoe!
Hui! Like an arrow she flies
Without aim, without goal, without rest!

(*She gazes at the portrait with growing excitement.*)

Yet can the spectre seaman
Be freed from the curse infernal,
Find he a woman on earth

Who'll pledge him her love eternal,
Ah! that the unhappy man may find her.
Pray, that Heaven may soon
In pity grant him boon!

[*Lesson XIII, Course IV.*]

88057 Dich, theure Halle (Hail, Hall of Song) ("Tannhäuser") Wagner

The Hall of Song in the Wartburg Castle was the annual meeting place of the Minnesingers of Germany, who gathered here each year to take part in the annual contest of song.

This great aria, sung by Elizabeth, the niece of the Landgrave Hermann, occurs at the opening of Act II of Wagner's "Tannhäuser." Elizabeth has come to the hall in advance of the others, hoping to meet Tannhäuser.

She sings:

ELIZABETH:
Oh, hall of song, I give thee greeting!
All hail to thee, thou hallowed place!
'Twas here that dream so sweet and fleeting,
Upon my heart his song did trace.
But since by him forsaken
A desert thou dost seem—
Thy echoes only waken
Remembrance of a dream
But now the flame of hope is lighted,
Thy vault shall ring with glorious war;
For he whose strains my soul delighted
No longer roams afar!

[*Lesson XIII, Course IV.*]

17133 Pilgrims' Chorus ("Tannhäuser") Wagner

This arrangement of Wagner's ever popular "Pilgrims' Chorus," from "Tannhäuser," gives an unusual example of the deep sonority of the basses, which in this arrangement admirably reflects the religious character of this remarkable composition. [*Lesson XVIII, Course III.*]

88154 Wolfram's Aria ("Tannhäuser") Wagner

This ever popular aria for baritone in its rightful place in opera is taken from the third act of Wagner's "Tannhäuser." The faithful Wolfram has watched with Elizabeth the return of the pilgrims in the sunset, and after her appeal to the Virgin, she turns and climbs the rocky path up to the Wartburg Castle. Wolfram watches her retreating form, and then, taking his minstrel harp, he sings:

WOLFRAM:
Like Death's dark shadow, Night her gloom extendeth,
Her sable wing o'er all the vale she bendeth;
Her soul that longs to tread yon path of light,
Yet dreads to pass the gate of fear and night

I look on thee, oh, star in Heaven the fairest,
Thy gentle beam thro' trackless space thou bearest;
The hour of darkness is by thee made bright,
Thou lead'st us upward by pure light.
O ev'ning star; thy holy light
Was ne'er so welcome to my sight,

With glowing heart, that ne'er disclosed,
Greet her when she in thy light reposed;
When parting from the vale a vision
She rises to an angel's mission.

[*Lesson XIII, Course IV.*]

31779 Prelude (Vorspiel) ("Lohengrin") **Wagner**

It was with this work, that Wagner first used the overture to prepare the audience for the action of the scene, which was to follow, so he deliberately here departed from the use of the orthodox form of overture, and in this Vorspiel tells us of the descent of the Holy Grail, as it was brought by the angels and delivered into the hands of the holy Titurel, who built for its shrine, the Castle of Montsalvat. One writer has said that this Vorspiel is "a mighty web of sound woven on the single theme of the Holy Grail." We hear the motive at first softly in the highest register of the divided violins; it is taken up by the deeper strings, and, gradually increasing in volume, it is finally loudly intoned by the trombones; then as silently the theme dies away with a long diminuendo to the high tones of the strings again.

"To the enraptured look of the highest, celestial longing for love, the clearest blue atmosphere of Heaven at first seems to condense itself into a wonderful, scarcely perceptible, but magically pleasing vision; with gradually increasing precision the wonder-working angelic host is delineated in infinitely delicate lines as, conveying the holy vessel (the Grail) in its midst, it insensibly descends from the blazing heights of Heaven. As the vision grows more and more distinct, as it hovers over the surface of the earth, a narcotic, fragrant odor issues from its midst; entrancing vapors well up from it like golden clouds, and overpower the sense of the astonished gazer, who from the lowest depths of his palpitating heart feels himself wonderfully urged to holy emotions. Imparting comfort the nearer it approaches, the divine vision reveals itself to our entranced senses, and when at last the holy vessel shows itself in the marvel of undraped reality, and clearly revealed to him to whom it is vouchsafed to behold it, as the Holy Grail, which from out of its divine contents spreads broadcast the sunbeams of highest love, like the lights of a heavenly fire that stirs all hearts with the heat of the flame of its everlasting glow, the beholder's brain reels—he falls down in a state of adoring annihilation. With chaste rejoicing, and smilingly looking down, the angelic host mounts again to Heaven's heights; the source of love, which had dried up upon the earth, has been brought by them to the world again—the Grail they have left in the custody of pure-minded men, in whose hands its contents overflow as a source of blessing and the angelic host vanishes in the glorious light of Heaven's blue sky, as, before, it thence came down."

[*Lesson III, Course III; **Lesson** XXIX, Course III; Lesson XIV, Course IV.*]

88038 Elsa's Dream ("Lohengrin") **Wagner**

This beautiful aria for soprano occurs in the first act of "Lohengrin." King Henry has called before him the Court of Brabant, and Elsa is told that she must answer the charges brought against her by Frederick von Telramund. She answers:

ELSA:

Oft when the hours were lonely,
I unto Heav'n have prayed,
One boon I ask'd for only,
To send the orphans aid;
I prayed in tears and sorrow,
With heavy heart and sore,
Hoping a brighter tomorrow
Yet was for us in store.
Away my words were wafted,
I dreamt not help was nigh,
But one on high vouchsaf'd it,
While in sleep did lie.

(*Grail motive heard in the strings, with enthusiasm.*)

I saw in splendor shining
A knight of glorious mien,
On me his eyes inclining,
With tranquil gaze serene.
A horn of gold beside him,
He leant upon his sword.
Thus when I erst espied him,
'Mid clouds of light he soar'd;
His words so low and tender,
Brought life renew'd to me.

(*With rapture.*)

My guardian, my defender,
Thou shalt my champion be.

[*Lesson XIV, Course IV.*]

61203 Swan Song ("Lohengrin") **Wagner**

This beautiful tenor aria occurs in the first act of "Lohengrin." The knight arrives in his swan boat and is hailed with wonder and joy by the people. As the knight steps from the skiff, all are silent, awaiting some further miracle. Lohengrin bends toward the swan, who draws his boat, and sings:

LOHENGRIN:

I give thee thanks, my faithful swan!
Turn thee again and breast the tide,
Return unto that land of dawn
Where joyous we did long abide,
Well thy appointed task is done!
Farewell, farewell! my trusty swan!

(*To the King.*)

Hail, gracious sov'reign!
Victory and honor by thy valor's meed!
Thy glorious name shall from the land
That chose thee ruler, ne'er depart.

LOHENGRIN:

Ye knights, nobles and freemen of this land,
Guiltless and true is Elsa of Brabant!
Thy tale was falsehood, Count Telramund,
By Heav'n's assistance all thou shalt recant!

[*Lesson XIV, Course IV.*]

31846 Bridal Chorus ("Lohengrin") **Wagner**

This popular chorus from "Lohengrin" is sung by the bridal procession of Lohengrin and Elsa, as they lead the Swan Knight and his bride to the nuptial chamber at the beginning of the third act of "Lohengrin."

CHORUS:

Faithful and true we lead thee forth
Where love triumphant, shall crown ye with joy!
Star of renown, flow'r of the earth,
Blest be ye both far from all life's annoy!
Champion victorious, go thou before!
Maid bright and glorious, go thou before!
Mirth's noisy revel ye'e forsaken,
Tender delights for you now awaken;
Fragrant abode enshrine ye in bliss;
Splendor and state in joy ye dismiss!

EIGHT LADIES (*passing around the bridal pair*):

As solemn vows unite ye
We hallow ye to joy!
This hour shall still requite ye,
When bliss hath known alloy!

[*Lesson XVIII, Course II; Lesson XIV, Course IV.*]

74130 Lohengrin's Narrative ("Lohengrin") **Wagner**

It is this narrative sung in the finale of Wagner's "Lohengrin" that the Swan Knight discloses his true name and dwelling place. Then the swan boat appears, and releasing the swan from the fatal spell of Ortrud, Lohengrin delivers Elsa's brother to her arms. But she falls senseless on the shore, from which the boat, now guided by a dove, draws Lohengrin away to his distant home on Montsalvat.

LOHENGRIN:

In distant land by ways remote and hidden,
There stands a mount that men call Montsalvat;
It holds a shrine, to the profane forbidden:
More precious there is nought on earth than that,
And thron'd in light it holds a cup immortal,
That whoso sees from earthly sin is cleans'd;
'Twas borne by angles thro' the heav'nly portal—
Its coming hath a holy reign commenced.
Once every year a dove from Heav'n descendeth,
To strengthen it anew for works of grace;
'Tis called the Grail, the pow'r of Heav'n attendeth
The faithful knights who guard that sacred place.

He whom the Grail to be its servant chooses
Is armed henceforth by high invincible might;
All evil craft its power before him loses,
The spirits of darkness where he dwells take flight,
Nor will he lose the awful charm it blendeth,
Although he should be called to distant lands,
When the high cause of virtue he defendeth;
While he's unknown, its spell he still commands.
By perils dread the holy Grail is girded,
No eye rash or profane its light may see;
Its champion knight from doubtings shall be warded,
If known to man, he must depart and flee.
Now mark, craft or disguise my soul disdaineth,
The Grail sent me to right yon lady's name;
My father, Percival, gloriously reigneth,
His knight am I, and Lohengrin my name!

[*Lesson XIV, Course IV.*]

88092 Weiche, Wotan, Weiche (Waver, Wotan) ("Rhinegold") Wagner

Erda's great warning to Wotan occurs just before the end of Wagner's "Rhinegold." Wotan and Loge have stolen the Rhine gold from the dwarfs of Nibelheim, and Wotan has paid it to the giants for a ransom for Freia.

The giants demand of him the ring on his finger, but, knowing that this ring, forged from the Rhine gold, gives to its wearer the power of the world, Wotan is loathe to give it up. Suddenly, from a cleft in the rock, appears the Goddess Erda. She is the Goddess of Wisdom, and as all power and wisdom come from the depths of the Rhine, it is noticed that Wagner surrounds her with the motive he has used to describe the mighty river.

She warns Wotan of the curse which rests on the gold and tells him to give them the ring. (The aria is sung by Mme. Schumann-Heink, Wotan's responses by Herbert Witherspoon.)

ERDA (*stretching her hand*):
Waver, Wotan, waver!
Quit the Ring accursed!
(She continued her solemn warning)
Ruin and dismalest downfall wait thee in its wealth:

WOTAN:
Who speaks such menacing words?

ERDA:
Whatever was, was I: what is, as well;
What ages shall work—all I show;
The endless world's All-wise one, Erd opens thine eyes.
Three, the daughters born to me
E'er the world was made; all I notice
Nightly thou knowest from the Nornir,
But hither in dire danger haste I to thy help.
Hear me! Hear me! Hear me!

All that exists, endeth!
A dismal day dawns for the Aesir!
O render wisely the ring!
(*She begins to sink slowly to the earth.*)

WOTAN:
A secret spell speaks in thy words:
Wait and impart more wisdom.

ERDA (*disappearing*):
I've warned thee now: thou wott'st enough:
Pause and ponder truth!
(*She completely disappears.*)

[*Lesson XV, Course IV.*]

88276 Siegmund's Love Song ("Die Walküre") Wagner

This beautiful love song occurs at the end of the first act of Wagner's opera "Die Walküre," which is the second part of "The Ring of the Nibelungen." The scene shows us the woodland hut of Hunding, which is built around an ash tree, which rises through the center of the roof. Thither has come the defenceless Siegmund, and in his conversation with Sieglinde, the unfortunate captive of the robber Hunding, it is disclosed that Sieglinde and Siegmund must henceforth belong to each other. Siegmund sings this impassioned love song of spring, then draws forth the sword from the tree, and he and Sieglinde go out into the forest together.

SIEGMUND:
Winter storms have waned
'Neath the winsome moon,
In mild ascendance
Smileth the Spring;
And, swayed by zephyrs
Soft and soothing,
Weaving wonders
Lo! he wends.
Through wood and broadland
Wafts his breathing,
Widely beam
His eyes with bliss.
In songs of birds resounds
His silvery voice,
Pleasant odours
Pours he forth;
From his living blood outburst
The loveliest blossoms;
Verdant sprays
Upspring at his voice.
With softly wielded sceptre
Sways he the world;

[*Lesson I, Course II; Lesson XV, Course IV.*]

87002 Ho-yo-to-ho ("Die Walküre") Wagner

The magnificent battle-cry of the Valkyrie maidens is heard several times during the action of Wagner's "Die Walküre." It is first

given in its entirety by Brunnhilda during the first scene of the second act of this work. Wotan has commanded his favorite daughter, Brunnhilda, to ride to the conflict between Hunding and Siegmund, and to protect the Volsung in the struggle. As she leaves her father and climbs upward over the rocks, we hear the battle-cry of the Valkyries.

BRUNNHILDE:
Ho-yo-to-ho! Ho-yo-to-ho! Hei-aha!
But listen, father! care for thyself;
For a storm o'er thee will break;
Fricka, thy busy wife, approacheth in her ram-impelled car.
Ha! how she swings her golden whip!
The frightened goats are fainting with fear,
Wheels rattling and rolling whirl her here to the fight,
At such a time away I would be,
Tho' my delight is in scenes of war!
Take heed that defeat be not thine,
For now I must leave you to fate!

[*Lesson XVIII, Course II; Lesson XIII, Course III; Lesson XV, Course IV.*]

62693 Ride of the Valkyries **Wagner**

This famous excerpt from Wagner's "Ring of the Nibelungen" occurs as the introduction to the third act of Wagner's "Die Walküre." This great tone picture of the ride of the war-like Valkyrie maidens, through the air, serves to prepare the audience for the scene on the Valkyrie rock, for when the curtain arises, we see the sisters on their winged steeds and the arrival of Brunnhilde, with Seiglinda, on her saddle bow. This is one of the greatest uses of the tone color of the violins we find in all orchestral literature. [*Lesson XVIII, Course II; Lesson XXIX, Course III; Lesson XV, Course IV.*]

74305 Wotan's Farewell ("Die Walküre") **Wagner**

Wagner once said that the saddest music he ever wrote was the last scene of "Die Walküre," where Wotan says farewell to his beloved daughter, Brunnhilde. As a punishment for disobeying him, and for guarding Siegmund in the conflict, Wotan decrees that Brunnhilde shall become mortal. He will put her into a deep sleep, and whoever shall awaken her shall claim her for his mortal bride. No more may she enter Walhalla. Brunnhilde then begs him to grant her request that only a fearless hero shall find her.

Those eyes so lustrous and clear,
Which oft in love I have kissed,
When warlike longings won my lauding,
Or when with lisping of heroes' leal thy honied lips were inspired;
Those effulgent, glorious eyes,
Whose flash my gloom oft dispelled,
When hopeless cravings my heart discouraged,

Or when my wishes t'wart worldly pleasure from wild warfare were turning—
Their lustrous gaze lights on me now as my lips imprint this last farewell!
On happier mortal here shall they beam;
The grief suffering god may never henceforth behold them!
Now heart-torn he gives thee his kiss,
And taketh thy godhood away!

[*Lesson XV, Course IV.*]

17174 Siegfried's Horn Call **Wagner**

There never was a more beautiful theme written for the French horn than the joyous horn call of that happy, fearless child of the woods, the boy Siegfried, whose history is narrated by Wagner in "The Ring of the Niebelungen." [*Lesson XIX, Course III.*]

35246 Siegfried's Death March ("Die Götterdämmerung") **Wagner**

This wonderful death march occurs as the musical interlude between the two scenes in the last act of Wagner's finale to "The Ring of the Niebelungen." After the treacherous murder of Siegfried, by Hagen, the men at the command of King Gunther carry on their shields, the body of the hero, back to the Hall of the Gibichungs. The sun has set and twilight darkens to night, a dense fog covers over the Rhine, and by means of this music, we are carried by Wagner on, on, to the castle by the Rhine, where Gutrune and Brunnhilde are awaiting the return of the hunters. In this music Wagner has epitomized the life of his hero in tones of grandeur and mighty strength. We hear those motives which have been associated with Siegfried's life, but all are here woven into a polyphonic web of tone, which makes this "the greatest funeral oration in all musical literature." [*Lesson XXIX, Course III; Lesson XV, Course IV.*]

88185 Immolation Scene ("Die Götterdämmerung") **Wagner**

This great scene occurs at the last act of Wagner's final opera in the "Ring of the Niebelungen." Brunnhilde, realizing, through the death of Siegfried, all the treachery of Hagen, now orders a great funeral pyre to be built and Siegfried's body placed thereon. She takes the ring from the hero's finger, and mounting her horse Grani, she takes the torch, lights the pyre and rides into the midst of the flames. The Rhine overflows its banks, the Hall of the Gibichungs is destroyed, while in the distance the red glow of the burning Walhalla tells us that the "Twilight of the Gods" has come. The Rhine daughters drag Hagen deep into the depths of the Rhine, and holding up the Ring in the red glow of the burning Walhalla we see that through the sacrifice and love of Brunnhilde the gold has been redeemed.

BRUNNHILDE:
Draweth near in gloom
The dusk of the gods.
Thus, casting my torch,
I kindle Valhalla's tow'rs!

(*To the horse.*)
Grani, my horse, greet thee again!
Wouldst thou know, dear friend,
What journey we follow?
By flame illumined lies there thy lord,
Siegfried, the star of my life.
To meet with thy master neighest thou merrily?
Lo! how the flame
Doth leap and allure thee!

Feel how my breast too hotly doth burn;
Sparkling fireflame my spirit enfolds.
O, but to clasp him—
Recline in his arms!
In madd'ning emotion
Once more to be his!
Heiajaho! Grane! Greet we our hero!
Siegfried! Siegfried! see!
Sweetly greets thee thy wife!

[*Lesson XV, Course IV.*]

70080 Walter's Prize Song ("Die Meistersinger") Wagner

The great prize song of German music was written by Wagner while in Paris, an exile from his native land. It is the most popular aria from Wagner's one comic opera, which tells us of the customs and manners of the Meistersingers of Nurnberg in the sixteenth century. In the last act of the opera takes place the song contest, which occurs on the banks of the river Pegnitz, outside of the town of Nurnberg. By the singing of this song, the young Walter von Stolzing wins the contest and the hand of Eva, the maiden he loves.

WALTER (*who has ascended to the platform with firm and proud steps*):
Morning was beaming with roseate light,
The air was filled
With scent distilled
Where, beauty beaming,
Past all dreaming,
A garden did invite.

(The masters here, absorbed, let fall the scroll they are watching, to prove that Walter knows the song; he notices it without seeming to do so, and now proceeds in a freer style.)

Wherein, beneath a wondrous tree
With fruit superbly laden,
In blissful love-dream I could see
The rare and tender maiden,
Whose charms beyond all price,
Entranced my heart—
Eva, in Paradise!

THE PEOPLE (*softly to one another*):
That is quite different! Who would surmise
That so much in performance lies?

WALTER:
Evening fell and night closed around;
By rugged way
My feet did stray
Towards a mountain,
Where a fountain
Enslaved me with its sound;
And there beneath a laurel tree,
With starlight glinting under,
In waking vision greeted me
A sweet and solemn wonder;
She dropped on me the fountain's dews,
That woman fair—
Parnassus' glorious Muse.

(*With great exaltation.*)
Thrice happy day,
To which my poet's trance gave place!
That Paradise of which I dreamed,
In radiance before my face
Glorified lay:
To point the path the brooklet streamed:
She stood beside me,
Who shall my bride be,
The fairest sight earth ever gave,
My Muse, to whom I bow,
So angel sweet and grave.
I woo her boldly now,
Before the world remaining,
By might of music gaining
Parnassus and Paradise.

PEOPLE (*accompanying the close, very softly*):
I feel as if in a lovely dream,
Hearing but grasping not the theme!
Give him the prize!

MASTERS:
Yes, glorious singer! Victor, rise!
Your song has won the Master-prize!

[*Lesson XVIII, Course II; Lesson XVI, Course IV.*]

68210 Prelude ("Tristan and Isolde") Wagner

The greatest love story ever penned is that which Wagner took from the old Minnesinger legend of Gottfried von Strassburg, and gave to the world in 1865 as "Tristan and Isolde." The prelude to this work is cast in much the same mould as "Lohengrin"; beginning softly, it is developed through a long crescendo to a fortissimo

climax, and then as slowly dies away again. The whole work is a polyphonic web of tone woven on the themes of "Tristan" and "Isolde," in which are combined the motives of the "Glance," the "Magic Casket," the "Love Potion" and the "Deliverance by Death."

Wagner's own description of the Prelude is our best analysis of this great work.

"A primitive, old love-poem which, far from having become extinct, is constantly fashioning itself anew, and has been adopted by every European language of the Middle Ages, tells us of TRISTAN and ISOLDE. Tristan, the faithful vassal, woes for his king her for whom he dares not avow his own love, Isolde. Isolde, powerless to do otherwise than obey the wooer, follows him as bride to his lord. Jealous of this infringement of her rights, the Goddess of Love takes her revenge. As the result of a happy mistake, she allows the couple to taste of the love-potion, which, in accordance with the custom of the times, and by way of precaution, the mother had prepared for the husband who should marry her daughter from political motives, and which, by the burning desire which suddenly inflames them after tasting it, opens their eyes to the truth, and leads to the avowal that for the future they belong only to each other. Henceforth there is no end to the longings, the demands, the joys and woes of love. The world, power, fame, splendor, honor, knighthood, fidelity, friendship, all are dissipated like an empty dream. One thing only remains: longing,—longing, insatiable longing, forever springing up anew, pining and thirsting. Death, which means passing away, perishing, never awakening, their only deliverance. . . . Powerless, the heart sinks back to languish in longing, in longing without attaining; for each attainment only begets new longing, until in the last stage of weariness the foreboding of the highest joy of dying, of no longer existing, of the last escape into that wonderful kingdom from which we are furthest off when we are most strenuously striving to enter therein. Shall we call it Death? Or is it the hidden wonder-world, from out of which an ivy and vine, entwined with each other, grew up upon Tristan's and Isolde's grave, as the legend tells us."

[*Lesson XVI, Course IV.*]

68210
88058 **Liebestod** ("**Tristan and Isolde**") **Wagner**

The name of "Isolde's Liebestod" (or Love Death) was given to the closing scene of the music drama "Tristan and Isolde" by Franz Liszt. The scene takes place in the courtyard of Tristan's castle in Brittany. Overcome with the excitement and joy of again seeing Isolde, Tristan dies in her arms just as the shouting of the men proclaim the arrival of the boat of King Mark, after a short conflict in which the faithful Kurwenal is fatally wounded. The king, with Brangane and several of the knights, enters to tell Tristan he is forgiven and is to return to Cornwall. Isolde then raises herself and sings her last farewell to her lover as she expires on his dead body. This "Love Death" song is woven of the themes of the great love scene heard in the second act of the opera, ending with the great motif of "Deliverance by Death."

ISOLDE *(unconscious of all around her, turning her eyes with rising inspiration on Tristan's body)*:

Mild and softly he is smiling;
How his eyelids sweetly open!
See, oh comrades, see you not
How he beameth ever brighter—
How he rises ever radiant
Steeped in starlight, borne above?
See you not how his heart
With lion zest, calmly happy
Beats in his breast?
From his lips in Heavenly rest,
Sweetest breath he softly sends.
Harken, friends!
Hear and feel ye not?
Is it I alone am hearing
Strains so tender and endearing?
Passion swelling, all things telling,
Gently bounding, from him sounding,
In me pushes, upward rushes
Trumpet tone that round me gushes.
Brighter growing, o'er me flowing,
Are these breezes airy pillows?
Are they balmy beauteous billows?
How they rise and gleam and glisten!
Shall I breathe them? Shall I listen?
Shall I sip them, dive within them?
To my panting breathing win them?
In the breezes around, in the harmony sound,
In the world's driving whirlwind be drown'd—
And, sinking, be drinking—
In a kiss, highest bliss!

(Isolde sinks, as if transfigured, in Brangane's arms upon Tristan's body. Profound emotion and grief of the bystanders. Mark invokes a blessing on the dead.)

[*Lesson XVI, Course IV.*]

74144 Good Friday Spell ("Parsifal") **Wagner**

Wagner's last opera is a setting of the Grail legend of Wolfram von Eschenbach, and tells us of the coming of the deliverer of the Grail, "Parsifal." This beautiful "Good Friday Spell" is taken from the third act. The scene shows the hermit hut of Gurnemanz, and the meadows and fields which lead to the rocky heights of Montsalvat, the castle of the Grail.

Here, after years of search, the Knight Parsifal has found his way. He is recognized by the aged Gurnemanz, who hails with joy the return of the sacred spear borne now in the hands of the Grail's chosen, Parsifal. Kundry comes forward in the guise of the penitent, bathes the feet of the knight, and dries them with her unbound hair, while Gurnemanz anoints Parsifal with holy oil and declares

him to be the King of the Grail. As they look out upon the fields, a strange miracle seems to take place, which Gurnemanz thus describes:

GURNEMANZ:
That is Good Friday's spell, my lord!
PARSIFAL:
Alas, that day of agony!
Now surely everything that thrives,
That breathes and lives and lives again,
Should only mourn and sorrow?
GURNEMANZ:
Thou see'st, that is not so.
The sad repenteth tears of sinners
Have here with holy rain
Besprinkled field and plain,
And made them glow with beauty.
All earthly creatures in delight
At the Redeemer's trace so bright
Uplift their pray'rs of duty.
To see Him on the Cross they have no power:
And so they smile upon redeemed man,
Who, feeling freed, with dread no more doth cower,
Through God's love-sacrifice made clean and pure:
And now perceives each blade and meadow-flower
That mortal foot to-day it need not dread;
For, as the Lord in pity man did spare,
And in His mercy for him bled,
All men will keep, with pious care,
To-day a tender tread.
Then thanks the whole creation makes,
With all that flow'rs and fast goes hence,
That trespass-pardoned Nature wakes
Now to her day of Innocence.

[*Lesson XVI, Course IV.*]

31735 Procession of the Knights ("Parsifal") **Wagner**

This beautiful orchestral excerpt takes place in the third act of Wagner's last opera, "Parsifal." The aged Gurnemanz recognizes in the strange knight who appears at his hut on Good Friday morn, the heaven-sent deliverer, Parsifal. The knight is anointed as the King of the Grail, and, robed in the sacred garments, Parsifal, with Gurnemanz and Kundry, starts for the Grail Castle, high on the mountain above them. As the wonderful scene unfolds, we follow them up over the rocky heights into the castle where the knights are gathering. This music, the procession of the knights, is one of the greatest religious compositions which has ever been conceived. [*Lesson XXIII, Course III; Lesson XVI, Course IV.*]

74100 All Through the Night **Welsh**

This song is set to an old Welsh air, originally known as "Poor Mary Ann" ("Ar Hyd y Nos" in Welsh). It is a most interesting example of the earliest folk song; the first phrase of four measures

being here twice repeated. A simple way to outline this form is to number the first phrase No. 1, the second phrase (which differs in melodic or rhythmic character from the first) No. 2, then we will find that the representative type of simple folk song follows this pattern: 1-1-2-1. [*Lesson XIII, Course I; Lesson XXVII, Course I.*]

17180 Men of Harlech **Welsh**

This song, which is the national anthem of Wales, dates from the fifteenth century. Harlech is the name of a small town on the Welsh coast, where is located a famous fourteenth century castle, which for many years held out against the Yorkist invaders. In 1468 the castle was forced to surrender. This song dates from that day. The English words are by John Oxenford. [*Lesson XXVII, Course I.*]

64141 Mentra Gwen **Welsh**

This charming old Welsh serenade belongs to the class of "legendary folk songs." This English translation is by Walter Maynard:

The stars in Heaven are bright
Lovely Gwen, lady mine!
The moon is full tonight,
Lady mine!
O deign to smile upon me,
Cast but one kind look on me
While here I wait upon thee,
Longing for thee, lady mine!

The night wind passing by
Lovely Gwen, lady mine!
To thee wafts many a sigh,
Lady mine!
The flowers around are sleeping,
And pearly tears are weeping,
While I my guard am keeping,
Longing for thee, lady mine!

[*Lesson XXVII, Course I.*]

74051 Souvenir de Moscow **Wieniawski**

Henri Wieniawski (1835-1880) was a famous Polish violinist, who spent much of his life touring throughout Europe as a virtuoso. He came to America, in 1872, with Anton Rubinstein. While all of his works were written with the thought of giving the greatest possible technical opportunity to the performer, Wieniawski has also used the rhythms and characteristic melodies of his native land. This composition is very free in form; it incorporates many Polish and Russian characteristics, but it also illustrates the different technical possibilities of the violin. [*Lesson XXIII, Course I.*]

16882 The Watch on the Rhine (1854) **Carl Wilhelm**

This German patriotic song is one of the best examples we have of "National Patriotic" compositions. It was written by Carl Wilhelm, the director of a German choral society in Crefeld. During the Franco-Prussian War "The Watch on Rhine" became the National Hymn of Germany, and its composer was rewarded in 1780 by Emperor William I with a gold medal and a government pension. [*Lesson XIX, Course I.*]

17179 Zur Ruh, zur Ruh (To rest, to rest) **Hugo Wolf**

Hugo Wolf (1860-1902) is only now beginning to receive the recognition which is due his great genius, for as a composer of song, no musician since Schumann has equaled him. The great English authority, Ernest Newman, declares that Wolf is the greatest song writer the world has ever seen and ranks his works above those of Schubert and Schumann, comparing Wolf's work in song literature as being the same as that of Wagner's in the drama. This beautiful song was written in 1883, after the death of the composer's father. It is a setting of the poem by Justinius Kerner (1786-1862).

To rest, to rest,
My toil is over.
May slumber blest,
Mine eyelids cover.

Lead me tonight,
Ye powers immortal,
Into the light,
Thro' midnight's portal.
In dreams apart,
From cares that grieve me,
The mother heart
Will there receive me!

[*Lesson XXV, Course II.*]

35270 Intermezzo ("The Jewels of the Madonna") **Wolf-Ferrari**

No work of modern days has met with such immediate success as "The Jewels of the Madonna," which was given its initial performance by the Chicago Opera Co., in January, 1912. The composer of this work is Ermanno Wolf-Ferrari (1875), who is one of the most unique geniuses of the present time. Brought up in the strict contrapuntal school of Rheinberger, in Germany, Wolf-Ferrari obtained his operatic education under the late Verdi and the result is a combination of technical skill and melodic beauty, which is rare and wonderful.

In this work Wolf-Ferrari has given us the story of a commonplace incident of every-day life, in Naples, which reflects all the folk music of this interesting place. The work opens without an orchestral overture, but there are beautiful entr'actes or intermezzi between each act. It will be recalled that this is a favorite custom of Italian composers, the Intermezzo from "Cavalleria Rusticana" being a striking example. [*Lesson XXVI, Course II; Lesson XXIV, Course IV.*]

89057 Duet ("Secret of Suzanne") Wolf-Ferrari

This charming, graceful duet, almost reminiscent of Mozart in its idyllic beauty, is from Wolf-Ferrari's one-act musical setting of Golisciani's comedy, "The Secret of Suzanne."

SUZANNE:
I seem to live again
Each precious moment
Of that passionate idyl.

GIL:
There in the garden—

SUZANNE:
Bathed in moonlight—

GIL:
Many the sighs—

SUZANNE:
And few the words—
I shunned you—

* * * * * *

GIL:
I took that first kiss in secret!

SUZANNE:
You stole it from me!

GIL:
But repaid you with interest.
I was a thief, but an honest one.

BOTH:
Sweetest memories,
Alluring enchantment
Of a paradise
That brought us bliss!

[*Lesson XXIV, Course IV.*]

70031 At the Fountain Zabel

This is a charming tone picture, descriptive, as its title implies, of the play of the fountain. It gives one an excellent idea of the possibilities of the harp. Zabel (1822-1883) was a Berlin composer of many ballets, dances and military marches. [*Lesson XI, Course III.*]

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Pronunciations

Pronunciations of Names of Artists

Acerbi (*Ah-cher'-bi*)
Alda (*Ahl'-da*)
Amato (*Ah-mah'-toh*)
Andreeff (*An-dree'ff*)
Ancona (*Ahn-koh'-nah*)
Badini (*Bah-dee'-nee*)
Balalaika (*Bal-lah-lie'-kah*)
Barbaini (*Bahr-byan'-ee*)
Beddoe (*Bed'-doh*)
Boninsegna (*Bo-neen-sayn'-yah*)
Calvé (*Kahl-veh'*)
Campanari (*Kahm-pahn-ah'-ree*)
Carré (*Kahr-ray'*)
Caruso (*Kah-roo'-soh*)
Cigada (*See-gah'-dah*)
Clément (*Klaim-ong'*) ("ng" only partly sounded)
Corsi (*Kor'-see*)
Dalmorès (*Dal-mo'-reh*)
de Gogorza (*Deh Goh-gort'-zah*)
de Luna (*deh Loo'-nah*)
de Pachmann (*deh Pahk'-man*)
Destinn (*Dess'-tinn*)
Eames (*Aymz*)
Elman (*Ell'-mahn*)
Farrar (*Fair'-rahr*)
Francesco (*Frahn-chayss'-koh*)
Gadski (*Gahd'-skee*)
Galvany (*Gahl-vah'-nee*)
Gautier (*Goh'-tee-ay*)
Gerville-Réache (*Zher'-veel Ray-ahsh'*)
Giacomelli (*Jeeah-koh-mel'-lee*)
Gialdini (*Jeeahl-dee'-nee*)
Gilibert (*Zheel-ih-bear'*)
Goritz (*Go'-ritz*)
Grünfeld (*Groon-feld*)
Gluck (*Glook*)
Hambourg (*Hahm-boorg*)
Hamlin
Huguet (*Oo-geh'*)
Jadlowker (*Yad'-lowf-ker*)
José (*Hoh-zay'*)
Journet (*Zhur-nay'*)
Juch (*Yuke*)
Kreisler (*Cry'-zler*)
Kubelik (*Koo'-bay-leek*)
Lejeune (*Luh-zhouen'*)
Lemmoné (*Lem-mo'-neh*)
Martin
Marsh
Matzenauer (*Maht'-zen-auer*)
McCormack
Mileri (*Mee-ler'-ee*)
Minolfi (*Meen-ol'-fee*)
Nebe (*Nay'-buh*)
Ottoboni (*Ot-to-bo'-ni*)
Paoli (*Pow'-oh-lee*)
Paderewski (*Pah-day-reff'-skee*)
Pasquale (*Pahs-quah'-lay*)
Pini-Corsi (*Pee-nee-Kor'-sih*)
Plançon (*Plahn-son'*)
Powell
Reiss (*Rice*)
Ruffo (*Roo'-foh*)
Sammarco (*Sahm-mar'-koh*)
Sangiorgi (*Sahn-jor'-jee*)
Sassoli (*Sass'-oh-li*)

Schumann-Heink (*Shoo-mahn-Hynk'*)
Scipioni (*Shee-pee-oh'-nee*)
Scotti (*Scot'-tee*)
Segurola (*Say-goo-roh'-lah*)
Sembrich (*Zemb'-rig*)
Sillich (*Sil'-lik*)
Sirota (*Zee-roh'-tah*)
Slezak (*Slay'-tsahk*)
Spencer
Tamagno (*Tahm-mahn'-yoh*)
Tetrazzini (*Tet-trah-tzee'-nee*)
Trentini (*Tren-tee'-nee*)
Van Rooy (*Vahn Roy'*)
Vessella (*Ves-sel'-lah*)
Viafora (*Vee-ah-fohr'-ah*)
Wheeler
Williams
Witherspoon
Zaccaria (*Zak-kah-ree'-ah*)
Zerola (*Zer'-o-lah*)
Zimbalist (*Zim'-bahl-ist*)

Pronunciations of Names of Composers

Arne (*Arn*)
Bach (*Bahkh*)
Balfe (*Balf*)
Barnby
Beach
Beethoven (*Bay'-tow-fen*)
Bellini (*Bell-leen'-ee*)
Berlioz (*Bair-lee-oh'*)
Bizet (*Bee-zeh'*)
Boïto (*Boh'-ee-toh*)
Brahms (*Brahmz'*)
Chaminade (*Sham-mee-nahd'*)
Charpentier (*Shahr-pahn-tee-ay'*)
Chopin (*Sho-pan'*)
Coleridge-Taylor (*Cole'-ridge Tay-lor*)
Cui (*Kooē'*)
Damare
Damrosch (*Dahm'-rohsh*)
David (*Dah-veed'*)
Debussy (*Deh-bu-see'*)
Dell'Acqua (*Dell Ahk'-wah*)
Donizetti (*Doh-nee-tzet'-tee*)
Dvořák (*Dvor'-zhak*)
Elgar (*El'-gahr*)
Faure (*Fohr*)
Flotow (*Floh'-toh*)
Gabrieli (*Gahb-ree-el'-lee*)
Gluck (*Glook*)
Goldmark (*Gold'-mahrk*)
Gomez (*Goh'-meth*)
Gossec (*Gŏs'-ekh*)
Gounod (*Goo-noh'*)
Grétry (*Gray'-tree*)
Grieg (*Greeg*)
Grŏdski (*Grŏd-skee*)
Handel (*Hen'-dell*)
Hasselmans (*Hahs'-sel-man*)
Haydn (*High'-dn*)
Herbert
Hubay (*Hoo'-by*)
Humperdinck (*Hoom'-per-dink*)
Leoncavallo (*Lay-ohn-kah-vahl'-low*)
de Lisle (*Day Leel'*)
Liszt (*List*)
Loewe (*Loeh'-vey*)
Luther (*Loo'-ter*)
MacDowell
Mascagni (*Mas-kahn'-nyee*)
Massenet (*Mass'n-nay'*)
Mendelssohn (*Men'-d'l-sohn*)

Meyerbeer (*Mey'-er-baer*)
Mozart (*Moh'-tsart*)
Nevin
Nicolai (*Nee'-koh-ly*)
Offenbach (*Of'-fen-bach*)
Orth (*Ohrt*)
Pinsuti (*Pin-soo'-tee*)
Ponchielli (*Pong-kyel'-lee*)
Puccini (*Poo-chee'-nee*)
Rameau (*Rah-moh'*)
Rimsky-Korsakoff (*Rim'-skee Kor'-sa-kof*)
Rossini (*Roh-see'-nee*)
Rubinstein (*Rue'-bin-stine*)
Saint-Saëns (*Sah-sahnz'*)
Schubert (*Shoo'-bairt*)
Schumann (*Shoo'-mahn*)
Silcher (*Zill'-cher*)
Smetana (*Smay-tah'-nah*)
Söderman (*Soe'-der-mahn*)
Spindler (*Spind'-laer*)
Strauss (*Strauz*)
Titl (*Tee'-tl*)
Tschaikowsky (*Chi-koff'-skee*)
Vannah
Verdi (*Vair'-dee*)
Von Weber (*Fon Vay'-ber*)
Wagner (*Vahg'-ner*)
Wienawski (*Vee-nee-ows'-kee*)
Wilhelm (*Vēll'-helm*)
Wolf (*Vollf*)
Wolf-Ferrari (*Vollf-Fair-ah'-ree*)
Zabel (*Tsah'-bēll*)

Pronunciations of Opera Titles

Alceste (*Ahl-chest'-ay*)
Africana (*Af-ree-kah'-nah*)
Aïda (*Ah-ee'-dah*)
Barbiere di Siviglia (*Bahr-beay'-reh dee See-vēl'-yah*)
Bohême (*Bow-ehm'*)
Carmen (*Kar'-men*)
Cavalleria Rusticana (*Kah-vahl-lay-ree'-ah Roos-tee-kah'-nah*)
Contes d'Hoffman (*Kohnt doff'-mahn*)
Das Rheingold (*Dahss Rine'-gold*)
Die Walküre (*Dee Val-kueh'-reh*)
Donne Curiose (*Don'-neh Koo-reh-oh'-say*)
Don Carlos (*Don Kahr'-los*)
Don Giovanni (*Don Joh-vahn'-nee*)
Don Pasquale (*Don Pahs-quah'-leh*)
Elisir d'Amore (*Ay-lee-zeer' dam-oh'-reh*)
Ernani (*Ayr-nah'-nee*)
Falstaff (*Fahl'-staff*)
Faust (*Fowst*)
Fidelio (*Fee-deh'-lee-oh*)
Figlia del Reggimento (*Feel'-yah del Ray-jee-men'-toh*)

Flauto Magico (*Flau'-toh Maj'-ee-koh*)
Fliegende Holländer (*Flee'-gen-deh Holl'-lan-der*)
Freischütz (*Fry'-sheutz*)
Giojelli della Madonna (*Gee-oh-yel'-lee del-lah Mah-don'-ah*)
Gioconda (*Jeeoh-kon'-dah*)
Hänsel und Gretel (*Hahn'-sel oondt Gray'-tel*)
Hérodiade (*Ay'-roh-dee-ahd'*)
Iphigenia in Aulis (*Ee-fee-zhay'-nee-ah in Au'-liss*)
Il Guarany (*El Gair-ah-nay*)
Il Pensieroso (*El Pen-see-ay-roh'-soh*)
Jongleur (*Zhong-gleur'*) de Notre Dame.
Judus Maccabæus (*You'-dahss Mah-kah-bay'-uhss*)
Königskinder (*Kā'-nieks-kinder*)
L'Enfant Prodigue (*Lahn-fahn' Pro-deeg'*)
La Juive (*Lah Zhoo-eev'*)
Lakmé (*Lak-may'*)
Les Huguenots (*Lay Hueg-gnoh'*)
Lohengrin (*Loh'-en-grin*)
Louise (*Loo-eez'*)
Lucia di Lammermoor (*Loo-chee'-ah*)
Lucrezia Borgia (*Loo-creh'-tzee-ah Bor'-jah*)
Manon Lescaut (*Man-on' Les-koh'*)
Masaniello (*Mah-san-nyel'-loh*)
Martha (*Mahr'-thah*)
Mefistofele (*May-phee-stoh'-feh-leh*)
Meistersinger (*My'ster-singer*)
Mignon (*Meen-yon'*)
Natoma (*Nah-to'-mah*)
Norma (*Nor'-mah*)
Nozze di Figaro (*Not-zeh dee Fee'-gar-oh*)
Oberon (*O'-ber-on*)
Orfeo ed Euridice (*Or-feh'-oh ayd Ay-oo-ree-dee'-cheh*)
Otello (*Oh-tel'-oh*)
Pagliacci (*Pahl-yat'-chee*)
Parsifal (*Par'-see-fahl*)
Perle du Brézil (*Pairl doo Bray-zeel'*)
Philémon et Baucis (*Fee-lay-mohn' ay Bow-see'*)
Pique Dame (*Peek Dahm*)
Prophète (*Pro-feh't'*)

Puritani (*Poo-ree-tah'-nee*)
Regina di Saba (*Ray-jee'-nah dee Sah'-bah*)
Rheingold (*Rine'-gold*)
Rinaldo (*Ree-nahl'-do*)
Ring des Nibelungen (*Ring dess Nee'-bel-oong-en*)
Roberto Il Diavolo (*Roh-ber'-toh eel Dee-ah'-voh-loh*)
Roi de Lahore (*Rooah' deh' Lah-ohr'*)
Roi d'Ys (*Rooah' deez*)
Sakuntala (*Sak-koon-tah'-lah*)
Salome (*Sal-oh-may'*)
Samson et Dalila (*Sam-sohn' ay Dah-lee-lah'*)
Segreto di Suzanna (*Say-greh'-toh dee Soo-zahn'-nah*)
Semiramide (*Say-mee-rahm'-ee-deh*)
Siegfried (*Seeg'-freed*)
Sonnambula (*Son-nahm'-boo-lah*)
Stabat Mater (*Stah'-baht Mah'-ter*)
Tannhäuser (*Tahn'-hoy-zer*)
Thaïs (*Tah-ess'*)
Tosca (*Toss'-kah*)
Traviata (*Trah-veeah'-tah*)
Tristan und Isolde (*Tris'-tahn oondt Ees-sol'-deh*)
Trovatore (*Troh-vah-toh'-reh*)
Valkyrie (*Vahl-kuer'-reh*)
Werther (*Wear'-ter*)
Xerxes (*Zehr'-zehz*)

Pronunciations of Titles

Adagio lamentoso (*Ah-dah'-gee-oh lah-ment-oh'-soh*)
Adelaide (*Ah-day-lah-ee'-day*)
Allerseelen (*Ahl-lair-zay'-len*)
Amaryllis (*Ah-mahr-yl'-lees*)
Aubade Provençale (*Oh-bahd' Proh-vahng-sahl'*)
Badinage (*Bah-dee-nahsh'*)
Barcarolle (*Bahr-kah-roll'*)
Bergère Légère (*Baihr-zhair' Lay-zhair'*)
Birchos Kohanim (*Birr'-kos Ko-hah-nim'*)
Bleking (*Blay'-king*)
Bourrée (*Boo-ray'*)
Brindisi (*Brin'-dee-see*)

Carrousel (*Kar-roh-sell'*)
Czárdás (*Tshahr'-dahss*)
Die Uhr (*Dee Oor'*)
Ein Feste Burg (*Eyn Fes'-tay Boorg*)
En Bateau (*Ohng Bah-toe'*)
Ewig liebe heimat (*Ay'-veeg lee'-bay hy'-maht*)
Exultate Juste (*Ek-sool-tah'-tay Yoos'-tay*)
Fackeltanz (*Fah'-kell-tahns*)
Filiæ Jerusalem (*Feel'-yaeh Yay-roo'-zah-lem*)
Gavotte (*Gah-vott'*)
Habanera (*Hah-bah-nay'-rah*)
Héroïque (*Ay-roh'-eek'*)
Inflammatus (*In-flah-mah'-toos*)
Intermezzo (*Inter-metz'-zoe*)
Kamarinskaia (*Kah-mahr-ins-kah'-yah*)
Kammenoi Ostrow (*Kahm'-ayn-ohr Oss-troff*)
Kawakora Rohr adre (*Kah-vah-koh'-rah Rohr ah'-dray*)
Kinonikon (*Kee-nōn-ē-kon*)
Kolebánia (*Koh-lay-bahn-yah*)
Krakowiak (*Krah-kohv'-yahk*)
Kyrie Eleison (*Ku'-ree-ay Ay-lay'-ee-sohn*)
Kyrie Kekraka (*Ku'-ree-ay Kay-krah-kah*)
La Mandolinata (*Lah Mahn-doh-lee-nah'-tah*)
Le Cygne (*Luh Seen'-yuh*)
Liebesfreud (*Lee'-bess-froyd*)
Liebestraum (*Lee'-bes-traum*)
Linda Mia (*Lin'-dah Mee'-ah*)
Marseillaise (*Mahr-say-yaiz'*)
Mazurka (*Mah-zoor'-kah*)
Mentra Gwen (*Men'-trah Gven'*)
Molodka (*Moh-lod'-kah*)
Offertorio e communione (*Of-fer-toh'-re-ōh ay com-moo-nee-o'-ney*)
O sole mio (*Oh soh'-lay mee'-oh*)
Oxdansen (*Oks'-dan-zen*)
Peer Gynt (*Payr Ginnt'*)
Rakoczy (*Rah-koh'-tshee*)
Schön Rottraut (*Schoehn Roht'-trawt*)
Sumer is icumen in
Tambourine (*Tahm-boor-een'*)

Pronunciations

Tarantella (*Tahr-ahn-tel'-lah*)
Teresita Mia (*Tay-ray-zee'-tah Mee-ah*)
Toréador et Andalouse (*Toh-ray-ah-dor'-ay Ahn-dah-loose'*)
Vanka (*Vahn-kah*)
Voce di Primavera (*Voh'-tshay dee Pree-mah-vay'-rah*)
Vogel als Prophet (*Foh'-gell ahlss Proh-fate'*)
Zephir (*Tsay'-fear*)
Zur Ruh (*Tsoor Roo'*)

Index of Records Used as Illustrations, Arranged Alphabetically as to Composers

A

Name and Title	Lesson	Course	No.	Price	Page
ADOLFO.					
Birds of the Forest—*Guido Gialdini*	XI	I	16835	$0.75	22
ARNE.					
The Lass With the Delicate Air—*Olive Kline*	XXIX	I	17190	.75	51

B

Name and Title	Lesson	Course	No.	Price	Page
BACH.					
Gavotte in E Major—*Fritz Kreisler*	IX	II	64132	1.00	78
Air for G string—*Victor Herbert's Orchestra*	IX XXV	II III	70047	1.25	78 165
Ave Maria—*Johanna Gadski*	IX	II	81045	2.00	78
Bourrée from Violoncello Suite III—*Victor Concert Orch*	IX XXV	II III	17184	.75	78 165
BALFE.					
"The Bohemian Girl." Then You'll Remember Me—*Harry Macdonough.* I Dreamt I Dwelt in Marble Halls—*Elizabeth Wheeler*	XVIII	IV	16398	.75	217
Come Into the Garden, Maud—*Evan Williams*	V XXVIII	I II	74109	1.50	16 126
BARNBY.					
Voice of the Western Wind—*Elizabeth Wheeler, Marguerite Dunlap and Elsie Baker*	VI	I	17106	.75	17
BEACH.					
Year's at the Spring—*Johanna Gadski*	XXIX	II	87026	2.00	130
BEETHOVEN.					
Adelaide	XIII	II	74307	1.50	86
Overture, Leonore No. 3—*Victor Concert Orchestra*	XIII	II	35268*	1.25	86
	XXVII	III	35268*	1.25	169
	VII	IV	35269†	1.25	193

* Parts I and II. † Part III.

Name and Title	Lesson	Course	No.	Price	Page
"Fidelio."					
Aria.—Fateful Moment— *Otto Goritz*	VII	IV	64165	$1.00	193
Chorus of Prisoners	XIII VII	II IV	35245	1.25	86 193
BELLINI.					
"Norma."					
Mira o Norma— *Ida Giacomelli and Lina Mileri*	XI	IV	62101	.75	202
Hear Me, Norma (Clarinet and Oboe)—*Doucet and Christie*	XV	III	17174	.75	152
La Sonnambula	XVI	III			
Ah! fosco ciel (When Daylight's Going)—*Alla Scala Cho.*	XI	IV	62642	.75	202
BERLIOZ.					
Overture.—Carnaval Romain— *Victor Concert Orchestra*	XVI XXVIII	II III	35241	1.25	98 170
March Rakoczy—*Sousa's Band*	I XXI	I I	31424	1.00	12 39
BIZET.					
"Carmen."					
Habanera—*Emma Calvé*	IV XXVI	I IV	88085	3.00	15 231
Toreador Song— *Emilio de Gogorza and Cho.*	V XIX XXVI	I II IV	88178	3.00	16 106 231
BOÏTO.					
"Mefistofele."					
Son lo Spirito— *Marcel Journet*	XXII	IV	74210	1.50	225
Folletto, Folletto— *de Tura, Mansueto and Cho.*	XXII	IV	87067	2.00	225
BRAHMS.					
Lullaby—*Elsie Baker*	XX	II	17181	.75	108
In the Church Yard— *Johanna Gadski*	XX	II	87099	2.00	108
Hungarian Dance— *Fritz Kreisler*	XXI XX	I II	64131	1.00	39 108
CADMAN. **C**					
From the Land of the Sky-Blue Water—*Florence Hinkle*	XXX	I	60079	.75	54
The Moon Drops Low— *Janet Spencer*	XXX	I	64200	1.00	54

Name and Title	Lesson	Course	No.	Price	Page
CHAMINADE.					
The Flatterer—*Frank La Forge*	XXVII	II	70040	$1.25	123
CHARPENTIER.					
Depuis le Jour.—"Louise"—*Florence Hinkle*	XXVIII	IV	70085	1.25	235
CHOPIN.					
Funeral March—*Pryor's Band*	XXII	III	35157	1.25	159
Prelude, Op. 28, No. 24 *Vladimir de Pachmann*	XVI	II	74260	1.50	98
Mazurka No. 2, A flat Major—*Vladimir de Pachmann*	XXIII / XVI	I / II	64224	1.00	43 / 98
The Minute Waltz—*Maud Powell*	I	I	64076	1.00	12
COLERIDGE-TAYLOR.					
Deep River (Negro Melody)—*Maud Powell*	XXX	I	74246	1.50	54
Onaway, Awake, Beloved—*George Hamlin*	XXVIII	II	74306	1.50	126
CUI.					
Orientale.—Kaleidoscope—*Efrem Zimbalist*	XXII	II	64261	1.00	113
D					
DAMARE.					
The Wren—*Darius Lyons*	XIV	III	16047	.75	150
DAMROSCH.					
Danny Deever—*Percy Hemus*	XXIX	II	35285	1.00	130
DANISH.					
Ace of Diamonds—*Victor Band*	XIV	I	17083	.75	27
DAVID.					
Thou Brilliant Bird—*Luisa Tetrazzini*	XI	I	88318	3.00	22
DEBUSSY.					
Air de Lia.—"L'Enfant Prodigue"—*Jeanne Gerville-Réache*	XXX / XXVIII	III / IV	88281	3.00	175 / 235
En Bateau—*Charles Gilbert Spross*	XXVII	II	5865	.60	123
DELL'ACQUA.					
The Swallows—*Lucy Marsh*	II	1	70011	1.25	13

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DONIZETTI.					
"Lucia di Lammermoor."					
Mad Scene—*Luisa Tetrazzini*	XVII XI	II IV	88299	$3.00	100 202
Sextette—*Victor Opera Sextette*	IX XI	I IV	70036	1.25	20 202
Brindisi.—"Lucrezia Borgia"— *Ernestine Schumann-Heink*	XI	IV	88188	3.00	202
DVOŘÁK.					
Als die alte Mutter— *Lucy Marsh*	XX XXIV	I II	60078	.75	37 117
Humoresque—*Mischa Elman*	XXIV IV	II III	74163	1.50	117 141
Largo.—"New World Symphony"— *Victor Concert Orchestra*	XXIV XV XXX	II III III	35275	1.25	117 152 175
ELGAR. **E**					
Pomp and Circumstance March—*Pryor's Band*	XXVIII	II	35247	1.25	126
ENGLISH.					
Drink to Me Only— *Emilio de Gogorza*	XXIX	I	74077	1.50	51
May Pole Dance—*Victor Band*	XXIX	I	17087	.75	51
Morris Dance—*Victor Band*	XXIX	I	17086	.75	51
Sumer is Icumen in—*Chorus*	VI	II	35279	.75	72
FAURE. **F**					
Les Rameaux—*Pol Plançon*	XXVII	II	85020	3.00	123
FLOTOW.					
"Martha."					
Ah, Those Tears—*Louise Homer and Bessie Abbott*	XVIII	IV	89009	4.00	217
Spinning Wheel Quartet— *Victor Opera Quartet*	IX	I	70052	1.25	20
Solo Profugo— *Werrenrath and Macdonough*	VII	I	31769	1.00	18
FOSTER.					
Old Folks at Home— *Elsie Baker* Old Kentucky Home— *Harry Macdonough*	XXX	I	16389	.75	54

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FRENCH.					
Amaryllis—*Victor Orchestra*..	XVIII XXV	I III	16474	$0.75	34
Aubade Provençale— *Fritz Kreisler*.....	XVIII	I	64202	1.00	34
Bergère Légère— *Edmond Clément*.....	XVIII	I	64223	1.00	34
G					
GABRIELI.					
Filiae Jerusalem—*Sistine Choir*....	VI	II	71023	1.50	72
GERMAN, ED.					
Rolling Down to Rio— *Herbert Witherspoon*....	XXVIII	II	64151	1.00	126
GERMAN.					
Children's Christmas Hymns— *Kinderchor*.....	XIX	I	63853	.75	36
Schön Rottraut.—Ewig liebe	VII	I	63779	.75	18
Heimat—*Neve Quartet*.....	XIX	I			36
Liebesfreud—*Fritz Kreisler*.....	XIX	I	74196	1.50	36
GLUCK.					
Fatal Divinità.—"Alceste"—	X	II	88286	3.00	81
Louise Homer	IV	IV			187
Melodie, Op. 26—*Maud Powell*.....	X	II	64075	1.00	81
I Have Lost My Eurydice— *Ernestine Schumann-Heink*....	IV	IV	88091	3.00	187
Gavotte from Paris and Helena—	X	II	16950	.75	81
Victor String Quartet	X	III			146
Ballet.—"Iphigenia in Aulis" *Victor Orchestra*....	X	II	17184	.75	81
GOLDMARK.					
Bridal Song.—Symphony,					
"The Rustic Wedding"—	X	I	31772	1.00	21
Vienna Quartet	XXV	II			119
Overture.—"Sakuntala"— *Kryl's Bohemian Band*....	XXV	II	31832	1.00	119
Aria.—"Magic Tones," from "Queen of Sheba"—*Leo Slezak*.	XIX	IV	64115	1.00	219
GOMEZ.					
Aria.—"Il Guarany"— *Pasquale Amato*.....	XVII	I	87105	2.00	32
GOSSEC.					
Tambourine—*Mischa Elman* ..	I	II	64198	1 00	59
	IV	III			141

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GOUNOD.					
"Faust."					
Trio.—*Caruso, Scotti and Journet.*	VII	I	95206	$5.00	18
Trio.—Prison Scene—*Farrar, Caruso and Journet*	VIII	I	95203	5.00	19
Chorus.—"The Redemption"—*Trinity Choir*	XXIX	IV	35075	1.25	236
GREGORIAN.					
Exultate Justi—*Sistine Choir*	IV	II	61123	1.00	67
Kyrie Eleison—*Sistine Choir*	IV	II	71001	1.50	67
Offertorio e Communione—*Sistine Choir*	I	II	61108	1.00	59
	IV	II			67
GREEK.					
Hymn to Apollo—*Elsie Baker*	III	II	35279	.75	64
Kyrie Kekraxa—*Church Choir*	III	II	63511	.75	64
Kinonikon—*Church Choir*	III	II	63511	.75	64
GRÉTRY.					
Gavotte—*Mischa Elman*	I	II	64198	1.00	59
	IV	III			141
GRIEG.					
Cradle Song—*Aalrud Tillisch*	XXIII	II	63621	.75	115
Ich Liebe Dich—*Frederic Gunster*	XXIII	II	16764	.75	115
Norwegian Wedding March—*Wilhelm Bachaus*	XXIV	I	71042	1.50	44
Peer Gynt Suite—*Pryor's Band*	XXIII	II	35007	1.25	115
GRODSKI.					
Sea Gull's Cry—*Mischailowa and Tugarinoff*	VI	I	61143	1.00	17
	XXII	I			41
HANDEL. **H**					
"Il Pensieroso."					
Aria—Sweet Bird—*Nellie Melba*	II	IV	88068	3.00	181
Sweet Bird (for Flute and Oboe) *Doucet and Barone*	XV	III	17174	.75	152
"Judas Maccabaeus."					
Sound an Alarm—*Evan Williams*	VIII	II	74131	1.50	76
"The Messiah."					
The Trumpet Shall Sound—*Witherspoon*	XX	III	74080	1.50	157
	XXV	III			165
Behold and See—*Evan Williams*	III	IV	74126	1.50	184
Hallelujah Chorus—*Victor Chorus with Sousa's Band*	IX	I	31770	1.00	20
	VIII	II			76
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HANDEL.					
"The Messiah."					
He Shall Feed His Flock— *Louise Homer*	VIII III	II IV	85103	$3.00	76 184
"Rinaldo."					
'Mid Lures and Pleasures— *Ernestine Schumann-Heink*	VII II	II IV	88189	3.00	75 181
"Saul."					
Dead March—*Pryor's Band*	VIII	II	16980	.75	76
"Xerxes."					
Largo—*Charles Gilibert*	VII II	II IV	74155	1.50	75 181
HASSELMANS.					
Prayer—*Ada Sassoli*	XI	III	70027	1.25	147
Am Springbrunnen—*Ada Sassoli*	XI	III	70031	1.25	147
HAYDN.					
Austrian National Hymn— *Pryor's Band*	XI	II	16083	.75	82
"The Creation."					
In Native Worth—*George Hamlin*	VI	IV	74250	1.50	191
With Verdure Clad—*Lucy Marsh*	VI	IV	60055	.75	191
Menuett—*Mischa Elman*	XI	II	64135	1.00	82
My Mother Bids Me— *Geraldine Farrar*	XI	II	88289	3.00	82
Symphony (Surprise).					
Allegro.—Andante— *Victor Concert Orchestra*	XXVI	III	35243	1.25	168
Minuet.—Finale *Victor Concert Orchestra*	XXVI	III	35244	1.25	168
HERBERT.					
Badinage—*Vienna Quartet*	X	I	31762	1.00	21
"Natoma"					
Dagger Dance— *Victor Herbert's Orchestra*	XXIX I XXIII	II III III	70049	1.25	130 136 160
HUBAY.					
Zephir—*Maud Powell*	IV	III	74188	1.50	141
HUMPERDINCK.					
"Hänsel and Gretel."					
Prelude—*Pryor's Band*	XXV XIX	II IV	31853	1.00	119 219
The Old Witch—*Otto Goritz*	XXI XIX	II IV	64164	1.00	110 219
Hexenritt (Witches' Ride) *Albert Reiss*	II XIX I	I II IV	64188	1.00	13 106 178

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HUMPERDINCK.					
"Koenigskinder."					
Thou Innocent One—					
Otto Goritz	XIX	IV	64184	$1.00	219
HUNGARIAN.					
Czárdás—*Victor Band*	XXI	I	17003	.75	39
I					
IRISH.					
The Harp That Once Thro' Tara's Halls—					
John McCormack	XXVI	I	64259	1.00	47
Medley of Irish Songs—					
Victor Mixed Chorus	XXVI	I	31865	1.00	47
The Minstrel Boy—					
John McCormack	XXVI	I	64117	1.00	47
St. Patrick's Day—	XIV	I	17002	.75	27
Victor Band	XXVI	I			47
ITALIAN.					
Garibaldi Hymn—*Sousa's Band*	XVI	I	16136	.75	30
La Mandolinàta—*Emilio de Gogorza*	II	I	64160	1.00	13
O Sole Mio—*Emilio de Gogorza*	XV	I	74105	1.50	29
Tarantella.—Napolitana—					
Enrico Caruso	XVI	I	88355	3.00	30
Tarantella—*Victor Band*	XIV	I	17083	.75	27
J					
JEWISH.					
Birchos Kohanim—*Sirota and Chorus*	II	II	64228	1.00	62
Kawakores Rohe Adre—					
Sirota and Chorus	II	II	64231	1.00	62
L					
LEONCAVALLO.					
"I Pagliacci"					
Prologue—*Antono Scotti*	XXVI	II	88029	3.00	121
	XXIV	IV			228
DELISLE.					
Marseillaise Hymn—	XIII	I	74039	1.50	25
Marcel Journet	XVIII	I			34
LISZT.					
Hungarian Rhapsody II—	XIII	I	35122	1.25	25
Pryor's Band	XVI	II			98
Liebestraum—*Victor Herbert's Orch.*	X	I	70046	1.25	21
LOEWE.					
Die Uhr.—The Watch—					
Arthur van Eweyk	XIV	II	68339	1.25	91

Name and Title	Lesson	Course	No.	Price	Page
LUTHER.					
Ein' feste Burg (A Mighty Fortress) *Trinity Choir*	XIX	I	16159	$0.75	36
M					
MACDOWELL.					
Woodland Sketches— *Victor Herbert's Orchestra*	XXIX	II	60053	.75	130
MASCAGNI.					
"Cavalleria Rusticana."					
Intermezzo— *Victor Herbert's Orchestra*	XXVI	II	60074	.75	121
	I	III			136
	I	IV			178
Siciliana—*Enrico Caruso*	XXIV	IV	87072	2.00	228
MASSENET.					
Élégie—*Emma Eames*	IX	III	88014	3.00	145
Élégie—*Alma Gluck*	IX	III	87101	2.00	145
"Hérodiade"					
Aria (Fleeting Vision) *Emilio de Gogorza*	XXVII	IV	88153	3.00	233
"Jongleur de Notre Dame"					
Legend of the Sagebrush— *Marcel Journet*	XXVII	IV	74123	1.50	233
"Thaïs"					
Meditation—*Maud Powell*	XXI	II	74135	1.50	110
	III	III			139
	XXVII	IV			233
MENDELSSOHN.					
"Elijah."					
If With All Your Hearts— *Evan Williams*	IX	IV	74088	1.50	197
It Is Enough— *Herbert Witherspoon*	IX	IV	74082	1.50	197
But the Lord Is Mindful— *Ernestine Schumann-Heink*	IV	I	88191	3.00	15
	IX	IV			197
"A Midsummer Night's Dream."					
Overture— *Victor Concert Orchestra*	XV	II	31819	1.00	95
	I	III			136
	XXVIII	III			170
O Wert Thou in the Cauld Blast—*Wheeler and Dunlap*	VI	I	5864	.60	17
Farewell to the Forest— *Victor Brass Quartet*	XVIII	III	17216	.75	144
Spinning Song—*Renard Trio*	III	I	35159	1.25	154
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MENDELSSOHN.					
Spring Song—*Victor String Quartet*	XV	II	16371	$0.75	95
Vladimir de Pachmann	III X	III III	74285	1.50	139 146
MEYERBEER.					
"L'Africaine."					
March	XXIII	III	70068	1.25	160
Victor Herbert's Orchestra	XII	IV			204
Fackeltanz—*Pryor's Band*	XXII	III	31381	1.00	159
"Les Huguenots."					
Nobil Signori—*Louise Homer*	XII	IV	85107	3.00	204
Romanza—*Gautier*	IX XII	III IV	45007	1.00	145 204
Benediction of the Swords—	XVII	II			100
Marcel Journet with	I	IV	74275	1.50	178
Metropolitan Opera Chorus	XII	IV			204
"Le Prophète."					
Aria.—Ah! Mon Fils—					
Ernestine Schumann-Heink	XII	IV	88187	3.00	204
Thy Flow'ry Banks—					
Wheeler, Baker and Dunlap	VI	I	17106	.75	17
MINNESINGER.					
Summertime—*Reinald Werrenrath*	I V	II II	17290	.75	59 71
MOZART.					
Concerto for Harp and Flute—					
Sassoli and Lemmoné	XIV	III	70029	1.25	150
Gloria from Twelfth Mass—					
Lyric Quartet	VI	IV	31589	1.00	191
"Don Giovanni."					
Duet.—Là ci darem la mano—					
Farrar and Scotti	V	IV	89015	4.00	189
Minuet—*Victor Band*	XII	II	17087	1.00	83
"Magic Flute."					
Invocation—*Pol Plançon*	V	IV	85042	3.00	189
A Bird Catcher Am I—*Otto Goritz*	V	IV	64163	1.00	189
"Marriage of Figaro."					
Voi che sapete—*Nellie Melba*	XII V	II IV	88067	3.00	83 189
Aria.—"Titus"—					
Ernestine Schumann-Heink	XII	II	88196	3.00	83
N					
NEAPOLITAN.					
Santa Lucia—*Reed Miller*	XVI	I	16882	.75	30

Name and Title	Lesson	Course	No.	Price	Page
NEVIN.					
Little Boy Blue—*Evan Williams*	XXIX	II	64102	$1.00	130
NICOLAI.					
Overture.—(From "Merry Wives of Windsor")—*Pryor's Orchestra*	XVIII	IV	35270	1.00	217
NIGHTINGALE.					
Nightingale Song—*Nightingale*	XI	I	64161	1.00	22
NORWEGIAN.					
Mountain March—*Victor Band*	XXIV	I	17160	.75	44
Folk Songs—*Aalrud Tillisch*	XXIV	I	63618	.75	44
O					
OFFENBACH.					
Barcarolle.—(From "Tales of Hoffman")—*Farrar and Scotti*	VIII	I	87502	3.00	19
	VIII	III	5754	60	144
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ORCHESTRA.					
Instruments of the Orchestra—*Victor Concert Orchestra*	II	III	35236*	1.25	137
	XII	III	35237†	1.25	148
	XVII	III			
ORTH.					
In a Clock Store—*Victor Orchestra*	X	I	31618	1.00	21
P					
PINSUTI.					
Spring Song—*Brass Quartet*	XVIII	III	17216	.75	155
POLISH.					
Krakowiak—*Soprano*	XXIII	I	63460	.75	43
Na Wawel—*Male Quartet*	XXIII	I	63460	.75	43
PONCHIELLI.					
"La Gioconda."					
Voce di donna (Angelic Voice) *Louise Homer*	XXII	IV	85104	3.00	225
Cielo e mar (Heaven and Ocean) *F. Constantino*	XXII	IV	64070	1.00	225
Dance of the Hours—*Victor Herbert's Orchestra*	XXII	IV	70070	1.25	225
	VII	III			143
PUCCINI.					
"La Bohême."					
Musetta's Waltz Song—*Gina Viafora*	XXIII	IV	64085	1.00	226
Quartet.—Addio (Farewell, Sweet Love) *Farrar, Caruso, Viafora and Scotti*	XXIII	IV	96002	6.00	226

* Parts I and II. † Parts III and IV.

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PUCCINI.					
"Madam Butterfly."					
Duet of the Flowers—	VI	I			17
Farrar and Homer	XXVI	II	89008	$4.00	121
	XXIII	IV			226
Un bel dì vedremo (Some Day) *Geraldine Farrar*	XXIII	IV	88113	3.00	226
"Tosca."					
Cantabile Scarpia— *Antonio Scotti*	XXIII	IV	88122	3.00	226
Aria.—Vissi d'arte— *Emma Eames*	XXIII	IV	88010	3.00	226
R					
RAMEAU.					
Nightingale's Passion Song—	VII	II	74249	1.50	75
Alma Gluck	IV	IV			187
RIMSKY-KORSAKOFF.					
"Snow Maiden."					
Song of the Shepherd Lehl— *Alma Gluck*	XXII	II	64209	1.00	113
ROSSINI.					
"Stabat Mater."					
Cujus Animam—*Evan Williams*	IX	IV	74093	1.50	197
Cujus Animam (for Trombone) *Pryor and Band*	XXI	III	35157	1.25	158
Inflammatus— *Lucy Marsh and Chorus*	IX	IV	70037	1.25	197
"The Barber of Seville."					
Largo al Factotum—	XVII	II	88391	3.00	100
Titta Ruffo	X	IV			200
Una voce poco fa—	I	IV	88097	3.00	178
Marcella Sembrich	X	IV			200
"William Tell"					
Trio.—*Paoli, Cigada and Sillich*	X	IV	92051	3.00	200
RUBINSTEIN.					
Melody in F—*Victor Herbert's Orch.*	I	I	60051	.75	12
Toréador et Andalouse— *Balalaika Orchestra*	XXII	II	60039	.75	113
Kammenoi-Ostrow *Victor Herbert's Orchestra*	XXII	II	70077	1.25	113
RUSSIAN DANCE.					
Kamarinskaia—	XIV	I	17001	.75	27
Victor Military Band	XXII	I			41

Name and Title	Lesson	Course	No.	Price	Page
RUSSIAN.					
Folk Song.—Let Joy Abide—*Marie Michailowa*	XXIV	III	61181	$1.00	162
Two Folk Songs. — (1.) Vanka. (2.) Kolebalnid—*Albert Janpolski*	XV XXII	I I	63153	.75	29 41
Russian Folk Songs. —(1.) Molodka. (2.) Sun in the Sky, Stop Shining—*Balalaika Orchestra*	XXII XXIV	I III	70034	1.25	41 162
Russian Fantasia—*Herbert Clarke*	XX	III	16313	.75	157
SAINT-SAËNS. **S**					
Le Cygne—*Josef Hollman*	VI	III	64046	1.00	142
Marche Héroïque—*Pryor's Band*	XXVII	II	35019	1.25	123
"Samson et Dalila." Pause, My Brothers—*Charles Dalmorès*	XXIX	IV	87087	2.00	236
Chorus—*Ladies' Chorus*	VI XXIX	I IV	17180	.75	17 236
My Heart at Thy Sweet Voice—*Louise Homer*	XXIX	IV	88199	3.00	236
Tarantella (for Flute and Clarinet) *Barone and Christie*	XVI	III	17174	.75	153
SCHUBERT.					
Ave Maria—*Josef Hollman*	VI	III	64001	1.00	142
Erl King—*Ernestine Schumann-Heink*	XIV	II	88342	3.00	91
Serenade—*Evan Williams,* *D'Almaine and Lyons*	XIV V	II III	64093 35140	1.00 1.25	91 142
Who is Sylvia?—*Emma Eames*	XIV	II	88013	3.00	91
The Wanderer—*Arthur van Eweyk*	XIV	II	68339	1.25	91
SCHUBERT (FRANZ).					
The Bee—*Maud Powell*	I	I	64076	1.00	12
SCHUMANN.					
Song.—The Two Grenadiers—*Reinald Werrenrath*	XVIII XV	I II	31740	1.00	34 95
Vogel als Prophet—*Vladimir de Pachmann*	XV	II	74285	1.50	95
Gypsy Life—*Victor Mixed Chorus*	IX	I	35254	1.25	20
Return of Spring—*Evan Williams*	XV	II	64217	1.00	95

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SCOTCH.					
Scotch Medley March—*Sutcliffe Troupe*	XXVIII	I	17140	$0.75	50
Highland Fling—*Victor Military Band*	XIV / XXVIII	I / I	17001	.75	27 / 50
• Jock o' Hazeldean—*John Young*	XXVIII	I	16961	.75	50
SCOTCH (OLD).					
Loch Lomond—*Evan Williams*	XXVIII	I	64210	1.00	50
Scots, Wha Hae Wi' Wallace Bled—*Werrenrath*	XV / XXVIII	I / I	16961	.75	29 / 50
SILCHER.					
The Loreley (1837) *Elsie Baker*	XIX	I	17181	.75	36
SMETANA.					
"The Bartered Bride."					
Overture—*Pryor's Band*	XX / XVII	I / IV	35148	1.25	37 / 215
Comedian's March—*Pryor's Band*	I	II	63302	.75	59
Aria.—Jenik—*Otokár Mařák*	XVII	IV	16205	.75	215
Terzetto—*Klanova and Sir. Pollert*	XVII	IV	16208	.75	215
"Hubicka."					
Cradle Song—*Alma Gluck*	XIII / XX	III / I	64213	1.00	149 / 37
SÖDERMAN.					
Swedish Wedding March—*Pryor's Band*	III / XXV	I / I	35159	1.25	14 / 45
SPINDLER.					
Spinning Wheel—*John Lemmoné*	XIV	III	60026	.75	150
SPANISH.					
Two Spanish Selections—*Municipal Band of Barcelona*	XVII	I	63353	.75	32
Teresita Mia—*Emilio de Gogorza*	XVII	I	64043	1.00	32
Linda Mia—*Emilio de Gogorza*	XVII	I	64042	1.00	32
STRAUSS, JOHANN.					
Voce di Primavera (Voice of Spring) *Guido Gialdini*	XI	I	16835	.75	22
Marcella Sembrich	IV / XIII	I / III	88019	3.00	15 / 149
STRAUSS, RICHARD.					
Allerseelen—*Reinald Werrenrath*	XXV	II	17179	.75	119

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SWEDISH DANCE.					
Bleking—*Victor Band*	XXV	I	17085	$0.75	45
Carrousel or "Flying Horses"—*Victor Band*	XIII	I	17086	.75	25
SWEDISH.					
Reap the Flax—*Victor Band*	XIV	I	17002	.75	27
Mountain Polka—*Victor Band*	XXV	I	17085	.75	45
Swedish Folk Songs—*Torkel Scholander*	XXV	I	63429	.75	45
Oxdansen—*Victor Band*	XXV	I	17003	.75	45
T					
TITL.					
Serenade.—Flute and Viola—*Lyons and Reschke*	V	III	31337	1.00	142
Serenade.—Flute and 'Cello—*Heine and Lyons*	V	III	35150	1.25	142
TROUBADOR.					
When the Nightingale Doth Sing—*Reinald Werrenrath*	V	II	17176	.75	71
TSCHAIKOWSKY.					
Marche Slave (Op. 31) *Victor Herbert's Orchestra*	XXII	I	70050	1.25	41
	VII	III			143
	XVII	III			154
	XXX	III			175
Overture 1812. (Op. 49)—*Pryor's Band*	XXI	II	31739	1.00	110
"Pique Dame" Duet—*Michailowa and Tugarinoff*	XVII	IV	61136	1.00	215
"Pathetic Symphony" Adagio Lamentoso—*Pryor's Band*	XXII	II	31800	1.00	113
V					
VANNAH.					
Good Bye, Sweet Day—*Janet Spencer*	II	I	64189	1.00	13
VERDI.					
"Aïda."					
Celeste Aïda—*Enrico Caruso*	XXI	IV	88127	3.00	223
Duet.—The Fatal Stone—*Caruso and Gadski*	XIX	II	89028	4.00	106
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Triumphal March—*Vessella's Band*	XX	III	35265	1.25	157
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Name and Title	Lesson	Course	No.	Price	Page
"Ernani."					
Ferma Crudele (Stay Thee, My Lord) *Bernacchi, Colazza and de Luna*	XX	IV	35170	$1.25	223
	VIII	I			19
	XX	IV			221
O Sommo Carlo (Oh, Noble Carlos) *Grisi, Sangiorgi, Cigada and Chorus*	XX	IV	35170	1.25	221
"Otello."					
Iago's Credo—*Antonio Scotti*	XXI	IV	88030	3.00	223
Willow Song—*Frances Alda*	XXI	IV	88214	3.00	223
"Rigoletto."					
La Donna è mobile (Woman is Fickle) *Enrico Caruso*	XX	IV	87017	2.00	221
Monologo—*Mario Sammarco*	XX	IV	92041	3.00	221
"La Traviata."					
Aria.—Ah! Fors' è Lui— *Marcella Sembrich*	XX	IV	88018	3.00	221
"Il Trovatore."					
Duet.—Home to our Mountains—*Homer, Caruso, Exposito and Colazza*	VIII	I	16811	.75	106
	XIX	II	89018	4.00	19
	XX	IV			221
Miserere—*Pryor and Keneke*	XXI	III	16371	.75	
VON WEBER.					
Concertino for Clarinet— *Charles Draper*	XVI	III	35182	1.25	153
"Der Freischütz."					
Overture— *Alla Scala Orchestra*	XIX	III	62636	.75	156
	XXVIII	III			170
Aria.—Prayer of Agatha—*Corsi*	VIII	IV	62636	.75	195
Caspar's Air—*Marcel Journet*	VIII	IV	64236	1.00	195
Through the Forest— *Daniel Beddoe*	VIII	IV	74244	1.50	195
"Oberon"					
Overture—*Pryor's Band*	XIX	III	31689	1.00	195

W

WAGNER.					
"The Flying Dutchman."					
Overture—*Pryor's Band*	XIII	IV	31787	1.00	207
Recitation and Aria.—In Ocean's Deepest Wave— *Otto Goritz*	XIII	IV	74230	1.50	208
Senta's Ballad— *Johanna Gadski*	XIII	IV	88116	3.00	207
"Tannhäuser."					
Dich, theure Halle (Hail, Hall of Song) *Johanna Gadski*	XIII	IV	88057	3.00	208

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WAGNER.					
"Tannhäuser."					
Pilgrims' Chorus— *Victor Brass Quartet*	XVIII	III	17133	$0.75	155
Wolfram's Aria (Evening Star) *Emilio de Gogorza*	XIII	IV	88154	3.00	208
"Lohengrin."					
Vorspiel (Prelude) *La Scala Orchestra*	III	III	31779	1.00	139
	XXIX	III			172
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Elsa's Dream—*Johanna Gadski*	XIV	IV	88038	3.00	209
Swan Song—*Leo Slezak*	XIV	IV	61203	1.00	209
Bridal Chorus— *Victor Opera Chorus*	XVIII	II	31846	1.00	104
	XIV	IV			209
Lohengrin's Narrative— *Evan Williams*	XIV	IV	76026	1.50	209
"Rheingold"					
Weiche, Wotan, Weiche (Waver, Wotan) *Ernestine Schumann-Heink*	XV	IV	88092	3.00	211
"Die Walküre."					
Siegmund's Love Song— *Ricardo Martin*	I	II	88276	3.00	59
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Ho-yo-to-ho— *Johanna Gadski*	XVIII	II	87002	2.00	104
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Ride of the Valkyries— *La Scala Orchestra*	XVIII	II	62693	.75	104
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"Die Götterdämmerung."					
Siegfried's Horn Call— *A. Horner*	XIX	III	17174	.75	156
Siegfried's Death March— *Victor Concert Orchestra*	XV	IV	35246	1.25	212
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Immolation Scene— *Johanna Gadski*	XV	IV	88185	3.00	212
"Die Meistersinger."					
Walter's Prize Song— *Lambert Murphy*	XVIII	II	70080	1.25	104
	XVI	IV			214
"Tristan and Isolde."					
Prelude—*La Scala Orchestra*	XVI	IV	68210	1.25	214
Liebestod—*Johanna Gadski*	XVI	IV	88058	3.00	214

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WAGNER.					
"Parsifal."					
Good Friday Spell— *Herbert Witherspoon*	XVI	IV	74144	$1.50	214
Procession of the Knights—	XVI	IV	31735	1.00	214
Pryor's Band	XXIII	III			160
WELSH.					
All Through the Night—	XIII	I	74100	1.50	25
Evan Williams	XXVII	I			48
Men of Harlech—*Male Chorus*	XXVII	I	17180	.75	48
Mentra Gwen—*Evan Williams*	XXVII	I	64141	1.00	48
WIENIAWSKI.					
Souvenir de Moscow— *Mischa Elman*	XXIII	I	74051	1.50	43
WILHELM.					
The Watch on the Rhine (1854) *Reinald Werrenrath*	XIX	I	16882	.75	36
HUGO WOLF.					
Zur ruh', zur ruh'! (To rest, to rest) *Reinald Werrenrath*	XXV	II	17179	.75	119
WOLF-FERRARI.					
Intermezzo. — (From "The Jewels of the Madonna") *Victor Concert Orchestra*	XXIV	IV	35270	1.25	228
Duet.—(From "Secret of Suzanne") *Victor Concert Orchestra*	XXIV	IV	89057	4.00	228
Z					
ZABEL.					
At the Fountain—*Ada Sassoli*	XI	III	70031	1.25	147

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